00084942

THE
'ATIC SOCIETY OF BOMBAY
Town Hall, Bombay.

Digitized with financial assistance from the
Government of Maharashtra
on 15 March, 2016

HAND-BOOK

FOR

TRAVELLERS IN NORTHERN ITALY:

STATES OF

SARDINIA, LOMBARDY AND VENICE,

PARMA AND PIACENZA, MODENA, LUCCA,

MASSA-CARRARA, AND

TUSCANY,

AS FAR AS THE VAL D'ARNO.

84942
x.h.8

WITH A TRAVELLING MAP.

LONDON:
JOHN MURRAY AND SON, ALBEMARLE STREET.
FLORENCE, MOLINI; PARIS, GALIGNANI, FRERES;
LEIPSIG, LONGMAN & CO.
1843.

H...
54942

PREFACE.

THE present publication is intended to supply the want of a complete Guide Book for the North of Italy, that is to say—the Sardinian States, which comprehend Piedmonte, the ancient republic of Genoa, Nice, and various dismemberments of ancient Lombardy.—The Austrian States, or Lombardy and Venice,—Parma and Piacenza,—Modena,—Massa-Carrara,—Lucca,—and Tuscany, as far as the Val d' Arno. Since the death of Mrs. Starke, her popular work has, owing to the rapid change of circumstances, become in a measure antiquated for the districts before mentioned. It is rather a description of the Capitals than an Itinerary. The work entitled *Voyages en Italie* by M. Valery, though possessing very considerable merit, does not constitute a regular or complete Guide Book: and the *Itinerario d' Italia* of Vallardi, though rendered more accessible to the English traveller by a French translation, only affords a small portion of the information which he requires. The volume now submitted to the public, though by a different author, is exactly upon the plan of the Hand-books already published, which have been honoured with so large a share of approbation. The principle of describing not what *may* be seen, but what *ought* to be seen, has been strictly followed by the author of the present work; and its bulk has arisen from the exuberance of objects which Italy affords.

Any corrections or additions, the result of personal observations, and with the names of the parties who are so kind as to communicate them to "the Editor of the Hand-books for Travellers" under cover to the publisher, will be thankfully employed.

No notice can be taken by the Editor of letters from Innkeepers recommending their own Hotels. But in order to afford them an opportunity of making their Inns and their various accommodations known, the Editor intends to print annually, commencing in March 1843, an *Advertising sheet*, of which a specimen leaf is now given, which will be inserted at the end of all copies of the Hand-Book for Travellers of which they may avail themselves; it is recommended that such announcements should contain a tariff of prices.

The Editor thinks it right to state that he entertains no prejudices whatever in favour of or against any of the Hotels or their Landlords, and that those mentioned in the various Hand-Books are given either from his own personal observation, or that of others whom he deems to be fair and competent judges.

August, 1842.

Page

SECT. VI. — DUCHY OF MASSA.—PRINCIPALITY OF CARRARA. — PRINCIPALITY OF LUCCA.

General Observations - - - - - - 409
Route - - - - - - - - 410

SECT. VII. — TUSCAN STATES.

Preliminary Information - - - - - - 425
Routes - - - - - - - - 434

INDEX - - - - - - - - - 595

PRELIMINARY OBSERVATIONS.

1. *Plan of the Work.* — 2. *Passports and Doganas.* — 3. *Routes.* — 4. *Modes of travelling.* — 5. *Sight-seeing — Laquais de Place and Ciceroni.* — 6. *Money.* — 7. *Inns and Accommodations.* — 8. *Books.* — 9. *Objects to be noticed.* — *Tables of Foreign Coins reduced into the different Currencies of Italy.* — Table 1. *English Money reduced to, an equivalent Value in the Money of the several Italian States.* — Table 2. *Currency of the different Italian States reduced into English Money, at the par of exchange.* — Table 3. *Shewing the Value of the different Measures of Distances employed in Italy, reduced to English Miles and Furlongs.*

1. PLAN OF THE WORK.

OFTEN as Italy has been described, and repeatedly as it is visited by foreigners, there is, perhaps, no country in Europe which, *in proportion* to the diligence of investigation thus bestowed, is so little known. The very reputation of the principal cities, renders travellers comparatively unmindful of places possessing less celebrity: and, in rushing to the great popular objects of admiration, they utterly neglect the intervening localities, depriving themselves of a great portion of the pleasure and profit of the journey. Eustace, for example, says that the Roman name of Novara is "its only title to attention;" and dismisses Vercelli with the remark, that "the portico of the cathedral is to be admired." Miss Sedgwick, following the same road, and hastening from Turin to Milan, finds nothing at Vercelli except bad peaches: and, after "dawdling" at the inn till she is "out of patience," submits herself again to the directions of her vetturino, and passes through Novara in utter silence, not even noticing it in her Journal. Now the objects of curiosity at Vercelli and Novara,—besides the splendid views of the Alps in general, and of the Monte Rosa in particular,—are, frescoes by *Ferrari*, one of the best artists of Lombardy, and other paintings, not only of high merit, but in a state of unaltered purity;—a manuscript, the autograph of St. Eusebius, virtually the earliest existing text of the Gospels, preserved in an untouched mediæval library;—specimens of architecture, Roman, Romanesque, Gothic and Italian, either of great beauty and singularity, or connected with the history of England; any one of which would, if taken singly, be sufficient, using the common phrase, to make the fortune of any place in France or England. Such are the places which learned and enlightened travellers have contemned. We have, therefore, laboured to call the attention of the traveller to all which are worthy of notice; and of the great majority described in the following pages, such as *Bergamo*, *Brescia*, *Verona*, *Padua*, *Pavia*, *Cremona*, *Mantua*, *Pistoia*, *Lucca*, *Pisa*, we believe that our account may be said to be the first, approaching to completeness, given in the English language.

In the same manner as the less ambitious localities are absorbed in their more conspicuous neighbours, so also in those Italian capitals which enjoy an European reputation, have our travellers and guides been so engrossed with some few of the main attractions, as to forget the remaining treasures which they contain. The result has been, that, with few and recent exceptions, such as Mr. Willis, Mr. Petyt, Mr. Faber, but, above all, Mr. Gally Knight, the descriptive or topographical writers who have treated upon Italy, have sought and found nothing excepting classical reminiscences, painting and Palladian architecture;—whilst all the antiquities of the early Christian period, the structures, whether ecclesiastical or civil, of the middle ages, the shrines and tombs upon which the Italian sculptors have employed so much labour, or exercised such exquisite skill,—have either been wholly forgotten, or noticed so cursorily as to excite neither interest nor curiosity.

Our object, therefore, in the following work, has been to avoid that exclusiveness which has hitherto tended to discourage the traveller from partaking of the rich intellectual banquet which Italy affords: but, at the same time, to avoid particularising any matters excepting such as are worthy of notice. We have bestowed the utmost care in endeavouring to apportion the extent of our remarks and descriptions, to the importance of the subject; but where, as in the cases of the *Galeria Reale*, the *Palazzo Pitti*, and the *Academia* of Florence, the *Academia* of Venice, and the *Brera* at Milan, there are complete and good catalogues of the collections to be obtained on the spot, we have only indicated the principal or most remarkable pictures: whilst, inasmuch as there is no printed catalogue of the *Galeria Reale* of Turin, we have, in that instance, deviated from our plan, and given a complete list of the paintings as they were arranged in September, 1841, in order to supply the want of such an aid.

We have extended our descriptions and explanations of some of the allegorical and Scriptural pictures of the middle ages, as in *Giotto's chapel* at Padua, the *Capella degli Spagnuoli* in Santa Maria Novella at Florence, and the *Campo Santo* at Pisa, in order to enable the traveller to *read*, if such an expression can be allowed, those most singular compositions. Many incidents are taken from the Apocryphal Gospels, others are allegorical: and the allegories, in many cases, would be quite unintelligible, had not the meaning been preserved by tradition. Unless they are fully understood, the traveller will only obtain a vague and unsatisfactory impression of the forms, without appreciating the mind and genius of the artists: hence, it so often happens, that all the pleasure and instruction they would otherwise bestow are lost. The paintings in the churches of Vercelli, Brescia, Verona, and Cremona, have been more minutely described than in other places, on account of their extraordinary merit:—they are far less known beyond the Alps than they deserve.

Our historical and literary notices are exceedingly succinct and perfunctory. The richness of the history and illustrative literature of Italy has utterly forbidden our doing more; but in a subsequent section (8) we have pointed out how and from what sources our deficiencies may

be partly supplied. A few anecdotes and citations have been introduced, when it has been thought that they might be useful in fixing the scene in the traveller's memory: and, whenever an apposite historical or descriptive passage has occurred to us in Dante, we have inserted it. Few as these extracts necessarily are, we trust they will not be without their utility in familiarising our readers, and more particularly the younger portion of them, with the greatest Poet of the modern world.

2. PASSPORTS AND DOGANAS.

If you think fit, you may procure the passport from the Foreign Office, and obtain in London the visas of all the principal powers through whose territories you intend to pass: by this mode you incur the additional expense of 2*l.* 7*s.*, but a great deal of trouble is saved. Austria never issues an original passport except to her own subjects, nor can the visa be obtained in England excepting upon the passport of the British Secretary of State. Generally speaking, the British passport is much respected; and in some states, at least in Belgium, it is received without any other visa. In France also, if you travel under the French passport, it is taken from you at Calais, in exchange for the *passeport provisoire*, and forwarded to your place of destination; but, by mishap or mistake, this is sometimes delayed. But the *British* passport is re-delivered to you with the provisional one, and you have all your credentials in your own possession. At the same time it should be recollected that this is merely a matter of courtesy, and can only be solicited as such, and not as a right. If this plan be not adopted, then you may obtain your passport at Paris, taking care to obtain the needful contra-signatures of the legations of those states through which you will have to pass, and of the French Foreign Office, if you intend to embark at Marseilles. These regulations, however, are constantly varying. With respect to Tuscany, the following additional information may be useful: —

On arriving at the gates of Florence, the traveller is obliged to deliver up his passport, for which a receipt is given, which he is to present in a fixed time at the police-office in the Palazzo non Finito. If he intends to remain for any length of time in Tuscany, a carta di soggiorno is delivered to him, for a period not exceeding 6 months, and for which a small fee destined for the poor house is paid.

On leaving Florence, he must apply for his passport; have it signed by the British Minister, the Tuscan Minister for Foreign Affairs, and the Ministers of the states through which he intends travelling.

Much more is often said about the trouble occasioned by the passport system than the thing really deserves. If you are *en règle*, you have never to sustain any impediment, or even vexation. The regulations are perfectly well known; and there is no more real reason for dissatisfaction at the traveller's being refused permission to cross the frontier, if he be not provided with the proper papers, than he has at being

turned away at the gate of the Zoological Gardens, if he be not provided with a member's ticket. He is previously informed that he must so qualify himself for seeing the lions, and if he has not taken the pains to supply himself with the needful credentials, it is his own neglect which occasions the inconvenience he sustains.

With respect to the *Doganas*, nearly the same remarks will apply. When travellers arrive by a diligence, or other public conveyance, it is in most places usual to have all the luggage opened, trunk by trunk, and package by package: and, if any cause for suspicion arises, carefully searched; and it is not reasonable to expect that any one passenger, albeit he may be an Englishman, should be more exempted than another. But the writer of these remarks has never experienced or seen any intentional or gross rudeness, far less any unpleasant or degrading searching of the persons of the parties, or heard of the same from any trustworthy witness. The *employés* usually go to work like men of business, minding their business, and neither giving themselves nor the travellers more trouble than needs must. But, in the case of a party travelling either vetturino or posting, the conduct of the *Doganieri* is usually different. They do make a distinction; and if the head of the party gives them a plain and simple assurance, that there is no prohibited article or book in the luggage, then no examination takes place: you proffer the keys, and a few of the trunks are opened and closed againt Should any object appear, out of the common way, it is possible that the Doganiere may ask an explanation, but generally from no other motive than mere curiosity. A very small gratuity is certainly expected by the inferiors, but the expectation is expressed with much humility: and we are of opinion, that if the traveller is conscious in his own mind of his own fair dealing towards the government whose state he enters, and that he does not bestow the trifle as a bribe for inducing the officer to neglect his duty or to connive at fraud, it should never be withheld. Like the *bakshish* in the East, it is asked and received quite as much as a token of good will and humanity, as for lucre of gain.

3. ROUTES.

In the Hand-books for France, Switzerland, Savoy, Piedmonte, and Southern Germany, all the roads, passes, and approaches to Italy are fully described. The advantages and disadvantages of each are very nearly balanced; and we shall only remark, that if the traveller does not wish to examine the intervening country, the most expeditious and least fatiguing mode of reaching Italy is to avail yourself of the Rhone on your outward journey, and of the Rhine on your return. This, if you travel post, may be accomplished without touching Paris, by crossing from Calais to Châlons-sur-Saône, by the road of Troyes and Dijon. (See *Hand-book for France.*) A steamer goes daily from Châlons to Lyons, and from Lyons to Marseilles. The French government or post-office steamers for the Levant, leave that

port at 5 P.M. on the 1st, 11th, and 21st of each month, and touch at Leghorn. All the private steamers touch at Genoa (see p. 92., where a full account of them will be found). An agreeable mezzo termine is found, in the strict sense of the term, by leaving the steamer at Avignon, and thence proceeding to Nice by land.

4. MODES OF TRAVELLING.

The posting in Italy is, on the whole, perhaps, a grade inferior to that of France, so far as the postillions are concerned. They are rough articles, and are generally churlish and discontented, give them what you may. They are also careless drivers, and often go at a reckless rate, apparently indifferent whether the *legno* (i. e. the carriage) and its contents be or be not smashed to atoms. The horses in the Austrian territory look as if half starved, and are wretchedly used. In Tuscany they are better; and on the whole you get on with reasonable expedition. The great convenience, however, of the Antwerp and Cologne Railroad, and of the river steamers, rather tends to counterbalance the independence and comfort of posting, not merely on account of the expense of transport of a carriage, but from the chance of its being damaged, especially on board the steamer: also from the occasional difficulty of finding a place for the carriage on board. Those who avail themselves of the navigation of the Rhone and the Rhine, will find little advantage in posting beyond Châlons. The postmasters in the Austrian territories frequently attempt various petty acts of imposition which they never practise in the Sardinian States, where the excellent practice of issuing the *Bolletone* (a ticket which contains your route, length of posts and the posting regulations,) prevents all disputes, and is, in fact, the *Livre des Postes*. For the Austrian dominions and for Tuscany, there are official post sheets and post books, which will be delivered to you upon application at the head offices at Milan, Venice, and Florence.

Vetturini.—It is the custom for the vetturino to give his employer a deposit or *caparra*, a sum of money as a security for the due performance of his contract: and, whether the journey be shorter or longer, this precaution should *never* be neglected. There are three modes or varieties in this mode of travelling, 1st, taking a seat in a carriage jointly with other parties. These are usually natives; and it is a mode of journeying which can only suit a single male traveller, and even he, must be one who is not very particular as to comforts. You must of course take your meals entirely at the discretion of the vetturino, who contracts to furnish you with board and lodging: your companions are frequently very disagreeable; and none of the regulations which prevent any serious annoyance in a public diligence, apply to these private vehicles. 2d, Hiring a carriage for a party, a very convenient and recommendable mode of travelling for those who are not much pressed for time. A party of six people may be con-

veyed in a very decent carriage, with good horses and an intelligent and civil driver, at an expense of about from 30 to 40 francs per diem, going from between 30 to 40 miles; and if you get a return carriage, (which at Nice, Turin, or Milan, you almost always can, by waiting a day or two,) you are taken for half the money. When a vettura carriage is thus hired, the vetturino will, if required, contract for your board and lodging. In Tuscany and the Roman states this answers very well. In other parts it is neither needful nor advisable so to do, and you should stipulate that you are to go to what houses you please. Also *always* sign an agreement in writing expressing the hire, the time within which the vetturino is to perform the journey, and the stay he is to make at each place, and let the vetturino sign the duplicate. If the driver gives you satisfaction, he expects a *buona-mano*, about 3 or 4 francs per diem. The 3d mode, is for one or two individuals to hire a *claesse* or other small and light carriage, generally for short distances, and not exceeding a day or two. This is often very convenient in making out *pieces* of a journey, particularly, for the purpose of seeing places where the diligence does not stop, but it is liable to some inconvenience. The vetturini who do these jobs, are usually of an inferior class, and will often attempt to play tricks upon the traveller, sometimes refusing to go as far as the intended point, sometimes *selling* you to another conveyancer, and generally contriving, with much ingenuity, to find a pretext for placing some other companion in the vacant seat beside you.

Diligences.—Very fairly good as means of conveyance: the best are the Sardinian. If you take your place for a long journey, you should, however, be careful in ascertaining that the same concern is to carry you through, for in some places you may be transferred to an inferior vehicle. These carriages, however, are not agreeable; none of them have any coupé or banquette, and therefore you can see but little of the country: and, what you can see, is rarely more than the glimpse through the tarnished glass. The Italians, when travelling, seal themselves hermetically: they shut the windows to keep out the dust, the wind, the rain, besides covering themselves with wrappers if there be the slightest suspicion of chilliness. Any spirited entrepreneur who would set up a stage coach to carry outsides, would deserve a statue to his memory.

Railroads have been begun; whether, under the peculiar circumstances of Italy, they will be beneficial either to the government or the people, remains to be seen. A short line, from Milan to Monza, is completed. A line to connect Milan and Venice, passing over a causeway across the lagunes, has been commenced; and a line from Turin to Genoa is proposed.

Hours of Travelling.—Early rising, so desirable in all journeys, is particularly advantageous in Italy. Six o'clock should be the latest hour of starting, and by 9 in the evening the whole party should have retired to repose.

Safety.—Considerable apprehensions are entertained by many persons of danger from robbers, in travelling after dark in the north of

Italy; and the traveller is sure, at all events, to have his attention called to the subject by innkeepers who have an interest in detaining him for the night. After careful enquiry, it seems, however, that there is little ground for apprehension, especially if the two following rules be observed:— 1st, To give no previous intimation to the waiter or any other person whatever of an intention to travel in the night; but, when the time for starting arrives, to order the horses and set off immediately, thus avoiding the possibility of information being conveyed which might lead robbers to be on the look-out: 2dly, To pass the outskirts of the town before dark, as what robbers there are generally lurk in the neighbourhood of the great towns, where alone there is sufficient chance of booty to remunerate them.

5. SIGHT-SEEING—LAQUAIS DE PLACE AND CICERONI.

There are few things against which one's pride more rebels—one does not exactly know why—than at being led about by a *laquais de place;* but at least, till you have marked the principal objects in a large town, his help is indispensable.

Two rules should be adopted with respect to the laquais de place:— 1st, Make him conduct you to every place *you* wish to see, not allowing yourself to be put off with, "*non c'è niente da vedere;*" "*bah! è una porcheria,*" or the like; for he has no notion of the value you may affix to the object; and caprice, or some plan of his own, or mere laziness, will often make him try to put you off the mind. 2d, Go and see every object which *he* recommends, unless it should be evidently something quite absurd. For though in so doing he often has a little *jobbino* in view; some shop kept by a friend into which he wishes to seduce you, some ally of a custode, for whom he wants to secure a *buona-mano,* and thus he may sometimes occasion you a waste of time, yet he will be quite as often the means of conducting you to some object of which you are ignorant or had not thought about, and which you would have been sorry to have lost. A laquais de place should never be allowed to make bargains for you, as the commission which the shopkeeper allows him will be added to the price which you pay.

The churches, excepting some of the cathedrals, are, upon common days, usually closed from twelve to three; and during this interval, when the sacristan takes his dinner and his nap, it is hardly possible to obtain admittance; and, when open, there is frequently quite as much difficulty in finding any one who can or will conduct you. Your guide is usually one of the lowest grade of attendants. The fact is, that the clergy do not like to have the churches considered as shows, nor are the congregation at all indifferent, as has been asserted, to the conduct of strangers, in walking about and talking during divine service. This should always therefore be avoided.

It is always a good preliminary to the examination of any city, first to obtain a bird's-eye view from some tall steeple or tower.

6. MONEY.

The traveller will find it for his advantage in Italy, even more than elsewhere, *always to make his payment in the current coin of the district through which he travels.* If he does otherwise, and pays in French francs for example, he will not only pay rather more (because the natives, in counting their own coin into a foreign one, are naturally led to take some advantage in so doing), but he will be more liable to trouble and annoyance from attempts at imposition, because those with whom he has to deal, perceiving his ignorance of the money in which their transactions should be reckoned, will draw their conclusion that he is equally ignorant as to the amount to which they are fairly entitled. French gold forms an exception, and is a very convenient medium of circulation.

7. INNS AND ACCOMMODATIONS.

In the large cities or capitals of Italy, the hotels are perhaps the most comfortable and satisfactory in Europe. The traveller must excuse some few inconveniences inseparable from the climate and from the general habits of the country; but, these deducted, he must be a thorough-paced grumbler who finds anything whatever to complain of at Turin, Milan, Verona, Venice, Genoa, Pisa, the Bagni di Lucca, Leghorn, or Florence. In all these places, the resort of foreigners has enabled the proprietors to meet the expenses required for such establishments: but this, of course, cannot be the case in towns and stations which are not equally frequented, and here the traveller will very frequently have to content himself with the accommodation of a national or *Italian* inn.

He must, firstly, when this contingency arrives, entirely moderate his expectations of a choice and well-furnished larder. The stock of provisions is on the average but scanty, and the choice in this scanty stock much limited. The wines of the country are indifferent, poor, and rough, and therefore if he be liable to be discomposed by the abstinence and temperance thus forced upon him, he will do best to take a supply of cold *comestibles* and a bottle of good liquor from the place where he can best be supplied. Even in towns where the houses are very decent, he may be compelled to submit to meagre fare, if he arrives after others have been served. *Susa, Vercelli, Novara, Alessandria, San Remo, Oneglia, Sarzana, San Donino, Pescia, Pistoia, Prato, Covigliaio, Pietra Santa, Pontremoli,* are, for example, places where the traveller may chance to find nothing but venerable cocks and hens (calling themselves chickens), as lean as if they had been indulged during all their long lives with the Union dietary, and as tough as if they had been strengthened by continual exercise upon the tread-mill; beef, mutton, and veal in which the muscular fibre is equally predominant; soups of various names, consisting of water with scum at the top

and something or other floating in the medium below, and so on: and indeed, as a general rule, it may be laid down, that, wherever you are thoroughly well satisfied with your fare at an hotel, you will (if you wish to avoid the chance of privations), do well to victual yourself for the day. It must always be recollected also, that every chance of inconvenience is exceedingly increased by coming in late:—"*Chi tardi arriva mal' aloggia*" was the reply of an old Cameriere to the writer of these remarks, when a complainant, and it was impossible to controvert the moral of the proverb.

Secondly, no Italian inn is ever *neat*, if it is even clean; and, should the traveller be a rigid Puritan, he will, when he enters such an inn, be in a state of constant discomposure, varying from the simmering of fretfulness, to the boiling over of rage and despair. But, except in some very few cases, and those occurring in unfrequented roads, the male travellers (as to ladies the case is hopeless) will, by exercising a certain degree of philosophy, be enabled to tolerate a portion of these annoyances. The great comfort is the general goodness of the beds. Iron bedsteads are universal. The under mattrasses are stuffed with the dried leaves of maize, far more cleanly and healthy than wool or horse-hair, and the beating of the bedding daily, is rarely neglected. With respect to other matters connected with neatness, upon which we shall not enlarge, we would only observe that, notwithstanding the apparent inferiority of Italy when compared to England, the real difference between their inns and ours is not so great (always allowing for the effect and influence of climate) as might be supposed. Our English usages and fashions of furniture acting according to the spirit of the rather wicked old Italian proverb—"*peccato celato è mezzo perdonato*," conceal the dirt and sweep it behind the door. The paved floor honestly shows all the dust which is upon it, whilst, amongst us, it lurks amidst the thrums of the fusty carpet; and every traveller who chooses discreetly to follow this line of comparative investigation, will find little reason to dispute the inferences which we draw.

The third cause of occasional annoyance (and it is coextensive with civilization), namely, the demand made upon your purse at Inns, is sometimes more particularly vexatious in Italy, in consequence of the exactions being so often accompanied either by such good humour or such appeals to your generosity, almost to your charity, as to be more difficult to parry, than downright rudeness or extortion. The best Hotels, though not cheap, are not extravagant, and if any ladies are of the party, no house except a first rate one, should be used: but male travellers may frequently be quite comfortably accommodated at houses of an inferior grade, and at a lower charge. One great secret of keeping down bills, is to avoid having any thing out of the common way: a *plat de cuisine*, e. g. a few slices of cold tongue, brought up at breakfast, will cost you as much as your dinner. For the same reason, as the means of economy, the *table-d'hôte*, where it exists (for it is not so common in Italy as in France), should be preferred.

Ask the price of every thing beforehand, and never scruple to bargain. This is an unpleasant operation, but it is the custom of the country:

no offence is taken, or even suspected, and you gain nothing by false delicacy. Amongst other reasons, Innkeepers always suppose that every Englishman likes to have the best of every thing, especially at dinner: and therefore, even where no overcharge is practised, you are often put to needless expense by having more, and greater variety, than you desire or care for; thus, by explaining the number of dishes you want, you bring them within bounds. In ordering wines, when you have chosen your *kind*, order the cheapest *quality*, for the chance is ten to one, that they have no other, and you only pay for the name. This practice is perhaps not carried on in Italy to the ludicrous extent which it is in France, or on board the Rhine steam-boats, but it still exists to a sufficient degree to render it advisable to adopt the course which we have suggested. If exorbitant charges be made, the best plan, if you have nerve enough, is to refuse to pay them, putting down a reasonable sum upon the table. Where expostulations have proved ineffectual, travellers not unfrequently enter cautions against the offending party in the travellers' books, at other Inns along the road, so as to warn others, and sometimes communicate their complaints to the Editor of the Handbooks, requesting him to endeavour to redress the grievance by noting the offence in future editions of the Guides. Where the complaint has been properly attested, and the case shows very palpable injustice on the part of the Innkeeper, he has agreed, in some instances, to place a note against the name of the house, or to omit it altogether. Travellers, however, who resort to this course, ought to consider beforehand whether they are quite in the right, and the Innkeeper quite in the wrong; weighing well, that a hasty accusation not properly founded may ruin an honest man and his family. The simple threat of making such a complaint may, in some cases, infuse a salutary terror, so as to produce the desired effect, a remedy of the abuse.

The *buona-mano* to servants and waiters is a source of constant trouble; and, generally speaking, if you are posting, or travelling as a party of English visitors, they are most clamorous, from the head *Cameriere*, who does every thing, to the *Piccolo*, who does not even help his fellows in doing nothing at all: it seems as if you could never satisfy them. About a zwanziger per diem for the heads of the party, that is, excluding all children and servants, given to the Cameriere to be distributed, is ample, with perhaps a quarter of a *lira* to the several understrappers and the *piccolo*, when they crowd round you at the door. But if you are alone, or in a Diligence, very much less will do. At the same time, in dealing with these poor people, it is right to take into consideration the extra English trouble you may have given, especially by your *impedimenta*, in the shape of females: and, after all, some little concession may be made from motives of mere charity. On the whole, then, we believe that by far too exaggerated a notion has been given of the discomforts of Italian inns; but, let it be recollected, that, were they ten-fold as many, the traveller brings them upon himself. — *Qu'est ce qu'il alloit faire dans cette galère?* He is not deported to Italy by compulsion: he goes of his own good will. Such troubles are part of the cost which he pays for the enjoyment and plea-

sure and information which the journey affords; and if, when the balance is struck, he does not thankfully find himself a great gainer, he will have only himself to blame.

8. BOOKS.

A traveller whose mind is not previously prepared for a visit to Italy, is deprived of the greatest portion of the pleasure (to say nothing of the instruction) which he would otherwise derive. This assertion is true of every portion of the world; but the exuberance, if such a term may be allowed, of interest attaching to the scenery, the cities, the churches, the castles, the palaces, the works of art in this country, renders the amount of loss much the heavier than in any other; and we shall therefore venture to give a brief list of the works which we would recommend, for the purpose of affording a small portion of the information which may be required.

History. — To those who are willing to give the time (and no time can be more pleasantly employed) we should strongly recommend the previous attentive perusal of Sismondi's great work, *Les Républiques Italiennes*. As a narrator, Sismondi has peculiar clearness: without attempting effect, he is always interesting. The great difficulty in affording a general view of Italian history, arises from the necessity which the historian is under of constantly shifting the scene, from Florence to Venice, from Naples to Milan. Sismondi, with singular ability, has interwoven the narratives of the several states without perplexing the skein. There is hardly a place of any importance in Italy which is not more or less noticed in this work, which contains the very pith of Italian history. In the republican principles which the book displays, it is not needful that the reader should participate, the lamented author himself had, during the last years of his life, much modified them; and the grief for present preponderance of ultra-democracy in his native country, if it did not cause his death, embittered the last years of his existence. But, however strong Sismondi's prepossessions may have been, the same love of truth which induced him to alter his opinions as he grew older, equally prevented him from ever misrepresenting or distorting a fact whilst he entertained them. With the fewest professions of sincerity, no man was ever more sincere.

Amongst the older writers, *Guiccardini* is the most classical; and though a languid narrator, he is nevertheless an historian whose good sense compels you to take great interest in the story which he tells.

For the history of particular states, the following may be noticed:—

Venice. — *Daru's* history is very entertaining and clear, but must be read with caution, for it was written with the express intention of placing the extinct republic in an unfavourable light, and thus justifying the faithless conduct of Napoleon in subverting it.

Tuscany. — *Pignotti.* — No depth of thought, but readable and pleasant. *Machiavelli* should be read, but he is a most difficult writer. *Reppetti's* geographical dictionary is highly useful; and the *Osservatore Fiorentino* is a very entertaining historical guide.

Milan, — *Verri*. — Full of entertaining matter.

Fine Arts. — In the first place, and above all, let the traveller be sure to take *Vasari* as his companion; and the book, heretofore so scarce, having been reprinted in an economical form (Milan, Bettoni, 1824), he can do so without any difficulty. This edition is noticed on account of its portability; but a much better one has recently appeared at Florence in 2 vols. 8vo. This is very correct; and the editor has added copious notes to each life, stating where the pictures now are, or whether they have perished. No traveller or resident in Italy, who is fond of the fine arts, should be without this edition.

"Vasari may be termed the Herodotus of art. Living just at the termination of its triumphant and palmy age, he preserved those materials for its history, which, had he delayed his labours but a little later, must have perished. In all investigations of art, the work must, and always does, form the substratum of our inquiries. Vasari must be put into the witness-box. The judge cannot dispense with his testimony; and to those who are willing to accept his collection of facts, opinions, anecdotes, and even legends, in its true character, it is a manual from which the greatest pleasure and information will be derived. But for Vasari, we should have been in the same perplexing doubt and uncertainty concerning the authors of the works of art and monuments still adorning Italy, as we are with respect to the Gothic architects and sculptors of France and England. Vasari has not merely individualised the artists, but he also identifies a large proportion of their productions. He connects the works with their authors; and in tracing the progress and mutations of Italian art, as embodied in most of the best subsisting examples, we can examine the painting, or the structure, or the statue, with a knowledge of the studies or models which led to its conception, and of the circumstances under which it was produced. It is from this identification, this connection of the object with the hand which gave it shape and form, that so much of the pleasure imparted by Italian art arises. — Possibly some portion of the amusement and interest with which you pace the aisle or walk the gallery, may be traced to the national and characteristic earnestness with which the custode tells his tale. How much cleverness there is in his epithets! And then, the expressive modulation of his tone, varying from the sonorous confidence with which he commands you to worship the unquestionable Raphael, down to the considerate tenderness with which he introduces you to the dubious specimen, unwilling either to deceive you or to let you be undeceived. — "Questo quadro *vuol' essere* di Correggio — ma, ha patito molto nel tempo de' Francesi!" — spoken in an under-voice, and as if he wished to spare the feelings of the chalky Magdalene, by not letting her hear any implication against her legitimacy. — But abstracted from all such extraneous considerations, our author possesses unparalleled recommendations.

"Vasari lectures, surrounded by the apparatus and specimens upon which he discourses, and always with the greatest fulness and glee,

His command of language, savoured with idiomatic raciness, adds also, if not to the absolute value of his lectures, still very much to the pleasure with which they are listened to. It is droll to hear him talk away.

"The plan of the book was suggested in a familiar conversation which took place at Naples, somewhile in the year 1544, at a supper in the house of the Cardinal Farnese. Amongst the company was Paolo Giovio, who had then composed his well-known work, the 'Vitæ Illustrium Virorum.' The book does not appear to have been published, but it had probably been circulated in manuscript, as was then much the custom in the literary world. Giovio wished to append a biography of artists from the time of Cimabue, upon whose productions, as Vasari says, he began to discourse with judgment and knowledge of art, making, however, terrible mistakes with respect to the artists themselves, confounding names, surnames, birth-places, and specimens. In reply to a question put by the Cardinal, Vasari replied that such a biography would be very instructive, if compiled with accuracy; and the company, amongst whom was Annibal Caro, joined in urging Georgio to undertake the task of giving a better outline to Giovio. This he did. And he performed his task so satisfactorily, that, when the sketch was presented to Giovio, the latter declined using it, and advised Vasari to complete the book for himself.

"Vasari, ever since his youth, had been collecting materials for such a work, yet the instinct of authorship was not strong upon him. He hesitated — asked advice — a rare thing in authors — and what is still more rare, he took it; and his advisers were sound; — Annibal Caro, Molza, Tolomei; and he worked diligently, until, being urged by Cosmo to bring it out, the first edition was printed at the grand ducal press, and under the special auspices of his patron. In this first edition he inserted no life of any contemporary, excepting that of Michael Angelo, who received the presentation copy with great pleasure, testifying his gratitude by a sonnet, a thing, like most complimentary poems, a column of fine words, containing an infinitesimal quantity of meaning. Still the sonnet was a high token of approbation, and it increased the intimacy subsisting between them; and this friendship enabled Vasari to profit the more by the verbal information received from Michael Angelo, as well as by his correspondence. Other valuable materials Vasari obtained from the manuscripts of Ghirlandajo, Ghiberti, Rafael d' Urbino, and many more who are not named. It was the custom in Florence for the heads of families to keep a book of remembrances — 'ricordi,' as they were termed — of the events happening to themselves, their children, and kindred; and from these memorials he gleaned abundantly. Vasari was also well versed in the general and particular history of Tuscany and the adjoining states; but besides these sources, all the traditions of art were yet rife and lively, and much information of the greatest importance had been handed down from mouth to mouth. The chain of tradition, if once broken, can never be replaced. Interesting as such traditions of art may be in relation to the personal anecdotes they preserve, they were perhaps even more important with respect to the knowledge which they im-

parted of the mechanical proceedings employed by the artists, the identification of the portraits introduced in historical subjects, and the meaning of allegorical compositions, without which many would have remained unintelligible mysteries—enigmas to be gazed at, and nothing more — like hieroglyphics of which the key is lost. For example, the great fresco of Simon Memmi in the ancient chapter-house of Santa Maria Novella, representing the Church Militant, in which the portraits of Petrarch and Laura are introduced, would, without this aid, be completely inexplicable."—*Quart. Review*, vol. lxvi. art. I.

Vasari is, however, unmethodical and uncritical, and much prejudiced in favour of the Tuscan school: dates are frequently wanting, and his works need a continuation through subsequent periods; and those who require a succinct compendium of the history of art, and at the same time an excellent corrector and continuator, will find what they need in Kugler's *Handbook of Painting*, edited by Eastlake.

Lanzi gives more ample particulars, and is especially useful in consequence of the manner in which the different schools are brought together by him, and an edition has been published in small and portable volumes; but his methodical work does not possess the charm or interest of that of Vasari.

A very interesting work on the *History of Painting* (*Storia della Pittura*), on the same plan as that of Cicognara for *Sculpture*, is now in course of publication, by Professor *Rossini* of Pisa; the part already published, embraces the earlier artists prior to Perugino, and is very interesting, and accompanied by outline engravings of some characteristic works of each painter.

In Italy, each great school has had its historian; and there is scarcely an artist of note who has not had his separate biographer, who may be usefully consulted by the traveller. The Italian translation of *Quatremere de Quinci's* life of Raphael is peculiarly valuable.

Those who read German may profit much by consulting *Rumohr's Italienische Forschungen*, which contain a great deal of curious matter respecting early Tuscan art. Muller's *Archäologie der Kunst* is also a good guide for the works of art.

Cicognara, is the principal authority for Italian sculpture, and we regret that there is no other which can be recommended. It is bulky, expensive, and yet very incomplete, and therefore we notice it merely as the only existing book which can be consulted: any one who could compile a better, might render great help to the lovers of art.

Literature. — *Ginguené*, is an interesting, though not always a faithful guide; but, perhaps, for the general reader, none better can be found.

The reputation acquired by Roscoe's *Lorenzo de' Medici* was, in some degree, owing to the novelty of the subject. But Roscoe is always elegant, and, so far as literary history is concerned, fairly correct; and, till a less one-sided work appears, that is to say, in which literature and art are not represented as the only important things in or out of this world, we cannot find a substitute for his agreeable compendium. The Italian edition of Roscoe's *Leo X.*, with notes by Ticozzi, is far more valuable than the original.

Manzoni's Novels will add much interest to the scenery of Milan and its vicinity.

Dante should be the traveller's constant companion: the *Divina Commedia* may be accompanied by the *Commenti Storici* of *Arrivabene*, which, though ill written, are tolerably satisfactory.

Brochedon's Italy will present the traveller with some of the most beautiful and correct pictorial representations of the country which have yet appeared, and which may serve vividly to recal to the traveller's memory the interesting scenes through which he has passed.

This list might be extended to ten times its length; but we have only given what the traveller can either take with him, or easily consult previously to his departure.

9. OBJECTS TO BE NOTICED.

In order that the traveller may avail himself fully of the treasures of antiquity and art which Italy contains, it will be most needful to observe, that there are two modes of pursuing the studies which these objects suggest.

The *artist* considers them (and most truly and properly) as the means of education in the line which he pursues. His measure of value, is their beauty and excellence. So far as they afford him tuition in his profession, he applies to them as his best instructors. To those which furnish models for his genius, and which may improve his taste, he attaches a great and positive value. All others he considers not as teachers of what is good, pointing out to him the course which he ought to follow, but as beacons, warning him of the faults which he must avoid.

The *layman in art*, if he wishes to profit by his Italian journey, must take quite a different course: and without in the least deadening his sense of beauty, or slighting any excellence, he should learn to value the objects presented to him, as illustrations of the annals, manners, morals, and opinions of the country, or, indeed as a portion of the evidences for the history of the human mind. In this point of view, artistical merit is a secondary consideration: and he will, taking the inquiry broadly, and upon the general principle of looking on these remains as witnesses surviving from past ages, obtain a very much larger measure of satisfaction than he would otherwise enjoy; and which has been lost by all who have travelled Italy with that exclusiveness to which we have before alluded.

Within the district described in this work, the walls of Fiesole, and some few Celtic reminiscences in Piedmonte, are the only vestiges of the period before the Roman domination.

To the era of the Empire, belong the amphitheatre and gates of Verona, the villa of Catullus, the arch of Susa, the columns of San Lorenzo at Milan, the temple at Brescia, the amphitheatre of Lucca, and some smaller fragments there and in other parts of Tuscany. Amongst these, the amphitheatre at Verona is the most celebrated; the arch of Susa is the oldest; the other vestiges belong to the Lower Empire; but none, are

in a pure style of architecture, and therefore they have been much contemned. But here we must venture to repeat our suggestions, namely, that to the *lay traveller* artistic value is secondary. The only one which we can ascribe to the Augustan age (the arch of Susa) is particularly barbarous: but these very barbarisms show at how early a period the germs of Romanesque architecture may be found. To the Roman era will belong the buried city of Velleia,—the Pompeii of the north of Italy—and the remains of Indùstria and of Luni, and these are all worthy of much more attention than they have received.

Amongst the museums of antiques, it is almost unnecessary to state that the *Galeria Reale* of Florence stands pre-eminent. Turin, inferior in other departments, has the most choice collection of Egyptian antiquities existing. And the museums of Mantua and Verona, and particularly at Brescia, are all of great importance. The *Campo Santo* of Pisa, though not, strictly speaking, a museum, has been a precious depository of classical art. Of Christian antiquities during Roman times, or of the earliest portions of the middle ages, Milan, Verona, and Pisa offer remarkable vestiges. In this class we should also include the very singular churches of Torcello near Venice, for though erected in the 10th century, they follow the model of a much earlier age. The circular or octangular baptisteries of Florence, Novara, and Oneglia, perhaps, also belong to this class, but there is much difficulty about their history.—St. Mark, at Venice, forms a class of its own.

Although frequently much altered, northern Italy abounds in magnificent specimens of the *Romanesque* style, a variety of which is familiarly known amongst us, as Norman. The cathedrals of Pisa, Lucca, Verona, Parma, Borgo, San Donino, and Modena, and the conventual churches of San Zeno (Verona), San Miniato (Florence), San Michele (Pavia), are peculiarly valuable. In these Romanesque buildings, the attentive observer will discover vestiges of two distinct styles;—the one arising from a *transmission*, by usage and practice, of Roman art;—the other from an *imitation* of Roman art by barbarous hands. Most of the larger Lombard Romanesque churches are highly interesting from the symbolical and hieroglyphical sculptures of the façades, as well as from their impressive and magnificent character. This Romanesque style was never entirely superseded in Italy till the revival of classical architecture; and, generally speaking, so many schools and styles had a concurrent existence in Italy, that the data by which we judge of the age of a building in France or England, lose much of their certainty when here applied.

Gothic architecture in Italy exhibits itself in many marked varieties, and four distinct schools may be observed: (1.) The *Tuscan-Gothic*, remarkable in the earlier periods for its simplicity, and in the latter for the extreme beauty of its forms. (2.) The *Venetian-Gothic*, of which the main type is the Palazzo of San Marco, and which may be traced as far as Brescia. (3.) The *Genoese-Gothic*, more than any other disclosing a direct imitation of the Arabian or Saracenic models. (4.) The *Lombard-Gothic*, an exuberant variety of the French and German, and which, in the Duomo of Milan, attained transcendent excellence.—To these must be added the Gothic styles appropriated to particular

orders; the Austin Friars, the Franciscans, and the Dominicans; and these orders not unfrequently retained the Gothic as a religious style, perhaps as connected with the history or age of their founders, when it was elsewhere entirely disused.

Connected with the Italian churches, the *Campanili*, or bell-towers, generally detached, constitute a remarkable feature. Those of St. Mark and of Florence are familiarly known, and the latter has no equal for beauty. But the Campanili of Cremona and Modena deserve attention, and in all cases they form a most characteristic and pleasing portion of the scenery of Italy.

So much for the styles which we commonly, though not quite accurately, term mediæval.* During their prevalence in Italy, a homely imitation of Roman or classical architecture had always subsisted, evidenced every now and then in some single example, and then again subsiding. But it never had been studied, till *Brunelleschi* arose. Combining the Catholic idea of the mediæval Basilica with the elegance of the imperial age of Rome, Brunelleschi produced a style which is eminently religious. Of this, his churches of San Lorenzo and Santo Spirito at Florence are noble examples. He also possessed great influence throughout Italy, though few direct imitations of his style appear out of his native city. The revived Roman, or, as we had rather call it, the Italian, now extended itself far and wide, but not according to a fixed and slavish type; and in its varieties we behold all the luxuriance of genius. Brunelleschi's tendency is to assimilate his Italian to the Romanesque; hence, the prevailing character of his buildings is breadth of style, and though not a paucity, yet a cautious use of ornament. But others united the Italian to somewhat of Gothic feeling, after the manner which in France has been termed the style of the *renaissance;* and this style in Italy has great elegance. The façade of the Certosa, near Pavia, may be instanced; but it is more generally discernible in subsidiary portions, in chapels, and in tombs. *Leon Battista Alberti*, one of whose best works will be found at Mantua (Sant' Andrea), bestowed extraordinary thought upon church architecture: whilst *Sanmicheli*, *Scammozzi*, and *Palladio* more peculiarly excelled in their civil buildings, which are amongst the chief ornaments of Verona, Vicenza, and Venice. In the works of *Sanmicheli* and *Scamozzi*, it will be observed how successfully they often departed from conventional rules: and, in the works of *Palladio*, how a strict attention to such rules, substituted elegance for sentiment and power. In later periods, the traveller will do well to attend to the rich edifices of Turin, exhibiting an exceedingly curious approximation to the Gothic in feeling, though attaining to this result in quite another way.

* Mr. Gally Knight's beautiful and long expected "Ecclesiastical Architecture of Italy" has at length appeared, and forms a most valuable contribution to the history of *early Christian* architecture. The illustrations are remarkable, equally for their accuracy and beauty. It contains the following buildings described in this Handbook:—(13.) San Michele, Pavia. (14.) Portal of San Michele. (16.) San Frediano, Lucca. (19.) Baptistery, Florence. (21.) The Duomo and Sta. Giulia, Brescia. (24.) Sant' Ambrogio, Milan. (25.) The Atrium of Sant' Ambrogio. (26.) The High Altar of Sant' Ambrogio. (29.) Sta. Fosca, Torcello. (30, 31.) St. Mark's, Venice. (33, 34.) San Miniato, Florence. (37, 38.) Duomo, Baptistery, and Campanile, Pisa. (40.) Duomo Modena.

Domestic architecture, in Italy, affords a high interest. Its progress may be traced at least from the 15th century. The interiors of the period of the *renaissance*, which are frequently well preserved — and Mantua may be instanced as affording a remarkable example — should be carefully examined, and will well repay this study; so also will most of the palaces of Genoa. In Venice, besides the great beauty of the buildings, the ingenuity of the architect in adapting his plans to the confined and untoward sites will often be found peculiarly interesting. At Verona, the buildings have a character of their own, of strength and elegance united in the details. Florence excels in colossal grandeur.

The *municipal buildings* of Italy, with the exception of those of Venice, have been little noticed. Those of Lombardy are of an uniform type, yet varying in expression, as it were, according to the age; and, taking the four *Palazzi del Commune*, or Town-halls, of *Como*, *Bergamo*, *Piacenza*, and *Brescia*, we shall have four examples of Lombard-Romanesque passing into Gothic, and Gothic into the *renaissance*; and in all the four the beauty of the structures enhanced by their singularity.

The ancient *military architecture* of Italy has been even more neglected than the domestic. We believe it is almost entirely unknown, or at least unrecollected, that Northern Italy abounds in noble mediæval castles and fortifications. The Scaligerian castles in and near Verona are peculiarly grand; and the Modenese are not only curious in themselves, but highly interesting as being amongst the causes which first tinged the mind of Ariosto with his fondness for tales of high emprise and chivalry. In Italy, also, will be found the earliest examples of regular fortifications, by which all the ancient modes of defence were superseded.

Sculpture in Italy, offers a vast number of objects of the highest interest, and hitherto, in great measure, unheeded by the general traveller. The names of Michael Angelo, and, perhaps, of Nicolo di Pisa and of Donatello, and the bronze gates of the Baptistery at Florence, are generally celebrated; but, taken as a class of artists, the merit of the Italian sculptors has as yet been scarcely recognised. This has arisen, in great measure, from the circumstance that their works have not become articles of commerce, and thus transported beyond the Alps. They have no European reputation: they are never spoken of with the same emphasis as their contemporaries the painters, whom they fully equalled; and thus they have earned so small a comparative share of reputation, the most uncertain and hazardous of rewards.

In the earlier periods, as, for example, in examining the works of the Pisan school, the traveller will be struck with what he has never seen elsewhere, the union of perfect purity of design with the varied and florid elegance of Gothic architecture. From the latter part of the fifteenth century, until the age of Michael Angelo, the monumental sculpture of Italy is quite unrivalled. With few exceptions, the sepulchres of this period are, if judged according to any

principle by which such productions can receive approval, most happily conceived. They are true memorials of death, without gloom, and yet solemn; free equally from triviality and from affectation; and, above all, never infected by that spirit of Paganism, which, whether it displays itself in the ornaments and attributes, or in the still more offensive idolatry of the deceased, renders so large a portion of modern tombs unfit for the station which they occupy in places of Divine worship. Of all the more remarkable works of sculpture, we believe that we have given sufficient notices; and the traveller should recollect that of some of the best of the Italian sculptors such few specimens exist, that unless he seizes the opportunity of examining them where they are indicated, he will never meet with them again. Thus, there is scarcely a fragment of *Luca della Robbia* out of Tuscany; no work of *Bambaja* is found out of Milan and Pavia; no work of *Mino di Fiesole* out of Florence and Fiesole; no work of *Begarelli* out of Parma and Modena. None have been multiplied by casts; few have been engraved, and, when engraved, the representations have been most inadequate.

Working in the *precious metals* was a branch of the sculptor's art, or, as would be better said, trade, for in the earlier periods, at least, they followed it as a craft. Some magnificent specimens, in which enamelled work and jewels are introduced, exist as *pale*, or *palliotti*, altar-tables or coverings. Those of San Marco at Venice, and Sant' Ambrogio at Milan, and the Baptistery at Florence, are amongst the most remarkable. So also is the more modern one in the cathedral of Pistoia. Many specimens of the same nature, together with votive offerings, cups, vessels, and the like, are still preserved in the sacristies of the churches, which the traveller should rarely neglect visiting. They are, in fact, museums of the most instructive class, in consequence of the *certificates of origin* which they possess.

Very early and fine specimens of *Roman mosaic*, that is to say, the mosaic formed by cubes of coloured or gilded glass, will be found at Milan (San Ambrogio and San Lorenzo), Lucca (San Frediano), Pisa (Duomo), Florence (Baptistery and San Miniato), Venice (San Marco and Torcello). The art was continued in practice at Venice till the 16th century, but not so late in Lombardy or in Tuscany. At Novara and Cremona, also, are curious early Christian tesselated pavements. In Tuscany, about the 13th century, a richer fashion was introduced, employing serpentine, porphyry, and various coloured marbles, as at Lucca (San Frediano), Pisa (Duomo and Baptistery), Florence (Baptistery and San Miniato), which mode of workmanship seems to have been improved into the present beautiful Florentine mosaic of *pietre dure*, or *pietre commesse*. This is composed of the noblest mineral productions, some approaching to the rank of gems, and of the finest marbles, and may be seen in the utmost beauty in the Medicean Chapel (Florence) in the Certosa (Pavia).

It is hardly known, that the stained glass of Italy is exceedingly beautiful. In the cathedrals of Lucca, Pisa, and Florence, as well as in some of the churches of the latter city (Santa Maria Novella in particular), it is most brilliant; so also at Milan. In Venice, the

colours are not so good. Stained glass, however, does not appear to have become common: we do not recollect any example of it in a parish church or in any civil building, except the Laurentian library, where only two colours are used, but where the design is very elegant.

Upon the paintings presented to the traveller in this portion of Italy, we have spoken in detail throughout the work. All the *most* important specimens, all the *very first rate* masters, are sufficiently admired; but still, as yet, the pictorial riches of Italy are most imperfectly appreciated by strangers. Reputation has been but capriciously transmitted across the Alps, and numerous artists, fully equal, if not superior, to those whose names are familiar to us as the deities of art — are utterly unknown to us Tramontanes. This is particularly the case with the artists of Brescia, Verona, and Cremona, though the remark may be applied to all the other schools, even of Tuscany. But people are often averse from making new acquaintances, and sometimes, also, they dislike to learn new lessons; and hence a great proportion of travellers pass through Italy, guided merely by conventional opinions, without caring to bestow the time on examining the works of artists whom they do not previously value: still less to give themselves the trouble of judging them with impartiality.

The public and other libraries, and the collections of manuscripts and archives, have been almost wholly unused by English students and scholars. The Gaelic or Irish manuscripts in the Ambrosian Library reproach us for our negligence, and wait, perhaps, for German industry and Prussian munificence. Here are the best texts of the Fathers of the Church, all overlooked by England; for, with one honourable exception (Jacobson's recent Clarendon edition of the Patres Apostolici), we are not aware that we have employed any of the most valuable stores which these collections offer for sacred and ecclesiastical literature. Nor have our classical scholars bestowed the least labour upon the codices with which the libraries abound. In another very different branch of enquiry, namely, the history of art, the information afforded by the Italian archives, has been sought only to the smallest extent. The books of the *Riformazioni*, as they are called, of the civil magistracy, and other similar records in the archives of the cathedrals, contain the most authentic accounts of the architects, painters and sculptors employed upon the public or ecclesiastical buildings; and the good use which M. Rumohr has made of the notices thus obtained, shows that this documentary evidence is the real foundation for any true history of art. For Philology in general, and the history of the dialects of the *Volgare* in particular, the harvest which might be reaped is rotting on the ground. As yet there is no printed copy of Dante which gives the text as it was written in his age. No one has yet dared to investigate the constitutional history of Florence, of which the records exist in an unbroken series from the 14th century. For literary history, properly so called, the prospect of reward is equally great. The solid masses of correspondence, and other contemporary papers in the Florentine libraries, would, if diligently, and still more if impartially investigated, enable the world, perhaps for the first time, to

form a true appreciation of the men by whom the revival of letters was effected, and whose names and opinions have been permitted by the Almighty to exercise so great an influence upon the intellect of mankind.

Far more important subjects of enquiry still remain. As yet we know absolutely nothing accurately of the moral character of Italy. The tourist is thrown always, if not amongst the worst, yet amongst the most dependant and most tempted classes of society, those who live by supplying his wants, or catering to his appetites, or seeking profit by subserviency. Strangers who reside in Italy for health or convenience, rarely, if ever, get beyond the *rind*, and mistake the opinions of small sets or coteries for that of the community. And difficult would it be for any foreigner to obtain the opportunities of fairly judging of the national character. Grievous charges have been brought against the Italians by foreigners profoundly ignorant of the language and manners of the country. But in many important points, good becomes very apparent after a slight intercourse. — Unbounded, unstinted, ungrudging, and affectionate charity, largely bestowed by the public establishments and foundations, pillaged and ravaged as they have been; but to a still greater extent by private and individual beneficence. — General kind temper and amenity. — Great integrity and honour amongst the higher and mercantile classes. — Much simplicity of manners, honesty, and industry amongst the agricultural population. — The same population enjoying, in all parts, a large average share of comfort; and in Tuscany a share so much above the average, that, in the opinion of Sismondi, they are the most contented and prosperous peasantry in the civilized world. — Taking these facts into consideration, it cannot be doubted but that there must still be much religious and social virtue in the community where these fruits are found.

Tables of Foreign Coins reduced into the different Currencies of Italy.

I. INTO PIEDMONTESE CURRENCY.

	Francs.	Centimes.
English Sovereign	25	21
Crown of 5 Shillings	6	25
Shilling	1	25
French Napoleon d'Or 20 frs.	20	00
5 franc piece	5	00
1 ditto	1	00
Austrian or Milanese Lira	0	87
Crown of 6 Lira	5	22
Gold Sovrana	34	80
Tuscan Zecchino	11	20
Tuscan Scudo of 10 Pauls	5	60
" Dena of 15 Pauls	8	40
Paul	0	56
Florin	1	40
Roman Doppia, gold	26	87
Scudo, 10 Pauls	5	37
Paul	0	54
Neapolitan Oncia of 8 Ducats	12	99
Scudo of 12 Carlini	5	09
Carlino	0	42½

II. INTO MILANESE CURRENCY.

	Aust. Lira.	Centimes.		Aust. Lira.	Centimes.
English Sovereign	29	00	Tuscan Paul	0	67
Crown	7	25	Florin	1	67
Shilling	1	49	Roman Doppia	30	87
French Napoleon d'Or	23	00	Scudo of 10 Pauls	6	17
5 franc piece	*5*	*75*	Paul	0	62
1 ditto	1	15	Neapolitan Oncia	14	93
Tuscan Zecchino	13	33	Scudo of 12 Carlini	*5*	*85*
Scudo of 10 Pauls	6	66	Carlino	0	49

III. INTO TUSCAN CURRENCY.

	Pauls.	Grazie.		Pauls.	Grazie.
English Sovereign	45	00	Roman Scudo of 10 Pauls	9	47 1/2
Crown	11	2	Paul	0	7 7/10
Shilling	2	2 1/2	Neapolitan Oncia	23	1 1/4
French Napoleon	35	5 1/2	Scudo of 12 Carlini	9	0 7/10
5 franc piece	*8*	*7 1/8*	Carlino	0	6
1 franc ditto	1	6 1/4	Milanese Sovrana gold	62	1
Roman Doppia since 1839	46	7 1/2	Scudo of 6 Lira	9	2 1/2
			Lira	1	5 1/2

TABLE 1. *English Money reduced to an equivalent Value in the Money of the several Italian States.*

English Money.			Lira Nova or Franc.	Austrian Lira.	Tuscan Scudi, Pauls, and Grazie.	*English Money.*			Lira Nova or Franc.	Austrian Lira.	Tuscan Scudi, Pauls, and Grazie.
£	s.	d.	Lira cent.	Lira cent.	Sc. Pl. Gr.	£	s.	d.	Lira cent.	Lira cent.	Sc. Pl. Gr.
0	0	1	0 10 1/2	0 12	0 0 1 1/2	5	0	0	126 5	145 00	22 5 0
0	0	2	0 21	0 24	0 0 3	6	0	0	151 26	174 00	27 0 0
0	0	4	0 42	0 48	0 0 6	7	0	0	176 47	203 00	31 5 0
0	0	6	0 63	0 72	0 1 1	8	0	0	201 68	232 00	36 0 0
0	1	0	1 26	1 44	0 2 2	9	0	0	226 89	261 00	40 5 0
0	2	0	2 52	2 89	0 4 4	10	0	0	252 10	290 00	45 0 0
0	3	0	3 78	4 33	0 6 6	20	0	0	504 20	580 00	90 0 0
0	4	0	5 04	5 80	0 9 0	30	0	0	756 30	870 00	135 0 0
0	5	0	6 30	7 25	1 1 2	40	0	0	1008 40	1160 00	180 0 0
0	10	0	12 60	14 50	2 2 4	50	0	0	1260 50	1455 00	225 0 0
0	15	0	18 90	21 75	3 3 6	60	0	0	1512 60	1740 00	270 0 0
1	0	0	25 21	29 00	4 5 0	70	0	0	1764 70	2030 00	315 0 0
2	0	0	50 42	58 00	9 0 0	80	0	0	2016 80	2320 00	360 0 0
3	0	0	75 63	87 00	13 5 0	90	0	0	2268 90	2610 00	405 0 0
4	0	0	100 84	116 00	18 0 0	100	0	0	2521 00	2900 00	450 0 0

The Lira Nova d'Italia, equivalent to the French Franc, is the current coin of the Kingdom of Sardinia and of the Duchies of Piacenza, Parma, and Modena.

The Austrian Lira, equal to 87 centimes of the Lira Nova, is only current in the Lombardo-Venetian territories.

The annexed Table has been calculated at the par of exchange, *i. e.* at the comparative intrinsic values of the precious metals contained in the English sovereign and the different foreign coins comprised in it.

TABLE 2. *Currency of the different Italian States reduced into English Money, at the par of exchange.*

Milan.		English.			Tuscany.			English.			Rome.			English.			Naples.			English.		
Lire.	Centimes.	£	s.	d.	Scudi.	Pauls.	Grazie.	£	s.	d.	Scudi.	Pauls.	Baiocchi.	£	s.	d.	Ducats	Carlini.	Grani.	£	s.	d.
0	1	0	0	0,8/100		0	0 1	0	0	0,7/10		0	0 1	0	0	0,3/10		0	0 1	0	0	0,4/10
0	10	0	0	0,8/10		0	0 4	0	0	1,3/10		0	0 5	0	0	2,6/10		0	0 5	0	0	2
0	50	0	0	4,15/100		0	1 0	0	0	5,2/10		0	1 0	0	0	5,2/10		0	1 0	0	0	4
1	00	0	0	8¼		0	2 0	0	0	10,6/10		0	2 0	0	0	10,6/10		0	2 0	0	0	8
2	00	0	1	4½		0	3 0	0	1	3,2/10		0	3 0	0	1	3,2/10		0	3 0	0	1	0
3	00	0	2	0¾		0	4 0	0	1	9,2/10		0	4 0	0	1	9,2/10		0	4 0	0	1	4
4	00	0	2	9		0	5 0	0	2	2,5/10		0	5 0	0	2	2,5/10		0	5 0	0	1	8
5	00	0	3	5¼		1	0 0	0	4	5,3/10		1	0 0	0	4	3⅛		1	0 0	0	2	4¼
10	00	0	6	10⅝		2	0 0	0	8	10,6/10		2	0 0	0	8	6¼		2	0 0	0	6	8½
15	00	0	10	4		3	0 0	0	13	3,2/10		3	0 0	0	12	9⅜		3	0 0	0	10	0¾
20	00	0	13	9¼		4	0 0	0	17	9,2/10		4	0 0	0	17	0⅛		4	0 0	0	13	5
30	00	1	0	8½		5	0 0	1	2	2,5/10		5	0 0	1	1	3⅛		5	0 0	0	16	9½
40	00	1	7	7		10	0 0	2	4	5		10	0 0	2	2	7¼		10	0 0	1	13	6½
50	00	1	14	5¾		15	0 0	3	6	7,5/10		15	0 0	3	3	10⅞		15	0 0	2	10	3¾
60	00	2	1	4¼		20	0 0	4	8	10		20	0 0	4	5	2½		20	0 0	3	7	1
70	00	2	8	3¾		30	0 0	6	13	3		30	0 0	6	7	9¾		30	0 0	5	0	7½
80	00	2	15	2		40	0 0	8	17	8		40	0 0	8	10	5		40	0 0	6	14	2
90	00	3	1	10¾		50	0 0	11	2	1		50	0 0	10	13	0¼		50	0 0	8	7	8½
100	00	3	9	0¾		60	0 0	13	6	6		60	0 0	12	15	5½		60	0 0	10	1	3
200	00	6	18	0½		70	0 0	15	10	11		70	0 0	14	18	2⅝		70	0 0	11	14	9½
300	00	10	7	0¾		80	0 0	17	15	4		80	0 0	17	0	10		80	0 0	13	5	4
400	00	13	16	1		90	0 0	19	19	9		90	0 0	19	3	5¼		90	0 0	15	1	10½
500	00	17	5	1¼		100	0 0	22	4	2		100	0 0	21	6	0⅝		100	0 0	16	15	5
600	00	20	14	1½		200	0 0	44	8	4		200	0 0	42	12	1		200	0 0	33	10	10
700	00	24	3	1¾		300	0 0	66	12	6		300	0 0	63	18	1⅛		300	0 0	50	6	3
800	00	27	12	2		400	0 0	88	16	8		400	0 0	85	4	2		400	0 0	67	1	8
900	00	31	1	2¼		500	0 0	111	0	10		500	0 0	106	10	2½		500	0 0	83	17	1
1000	00	34	10	2½		1000	0 0	222	1	8		1000	0 0	212	0	5		1000	0 0	167	14	2

TABLE 3. *Shewing the Value of the different Measures of Distances employed in Italy, reduced to English Miles and Furlongs.*

Foreign Distances.	Reduced to Eng. Yards.	Miles.	Furlongs.	Yards.	Foreign Distances.	English. Miles.	Furlongs	Yards.
French Myriametre -	10,936	6	1	156				
Piedmontese Mile -	2,336	1	2	136	Piedmontese Post - -			
Milanese Mile -	1,952	1	0	192	Milanese Post - -			
Venetian Mile -	2,114	1	1	134				
Parma & Piacenza Mile	1,619	0	7	79	Lucca Post - - -	8	6	96
Lucca Mile - -	1,937	1	0	177	Tuscan Post of 8 Miles -	8	1	164
Tuscan Mile - -	1,808	1	0	48	Roman Post of 8 Miles -	7	3	44
Roman Mile - -	1,628	0	7	88	Neapolitan Post of 8 Miles -	11	0	112
Neapolitan Mile -	2,434	1	3	14				
Sicilian Mile - -	2,032	1	2	52				

A HANDBOOK

FOR

TRAVELLERS IN NORTHERN ITALY.

SECTION I.

PIEDMONTE AND SARDINIAN LOMBARDY.

INTRODUCTORY INFORMATION.

1. *Territory.* — *Government.* — 2. *Nature of the Country.* — 3. *Language.* — 4. *Fine Arts.* — *Literature.* — 5. *Posting, Money, &c.*

ROUTES.

(In the tables of contents throughout this book the names of places are printed *in italics* only in those routes where they are *described.*)

ROUTE	PAGE
1. *Susa* to *Turin*	5
2. Turin to Milan, *by Novara*	32
3. Turin to Milan, by *Casale* and *Mortara*	43
4. Turin to *Asti*, by *Chieri*	46
5. Turin to Genoa	47
6. Turin to Piacenza, by *Alessandria*	51
7. Turin to Nice, by the *Col di Tenda*	54
8. Turin to Oneglia, by *Cherasco*	58
9. Turin to Oneglia, by *Mondovi*	61
10. Turin to Savona, by *Acqui*	62
11. Turin to Savona, by *Cherasco*	65

§ 1. TERRITORY. — GOVERNMENT.

What Frederick, or Voltaire for him, said of Prussia, that it was made up of *pièces rapportées*, is most particularly applicable to the continental dominions of the King of Sardinia. On this side of the Alps, the following are the component parts, united under the authority of the present dynasty:—*Piedmonte proper*, the nucleus of the present kingdom, gained from the counts of Provence, by Peter, Count of Savoy, in 1220. The *Marquisate of Susa*, which, at an earlier period, included the greater part of Piedmonte, but which was afterwards restrained to narrower bounds. The *Principality of Carignan*, a modern dismemberment of the Marquisate of Susa. The *Marquisate of Ivrea*, which submitted to Savoy in 1313. The small *Marquis-*

ate of Ceva, at the foot of the Apennines; the *Lordship of Vercelli*, which, after several changes of masters, was ceded by Milan to Savoy in 1427. The *County of Asti*, ceded by Charles V. to Duke Charles IV. in 1531. The *Marquisate of Saluzzo*, long contested by the French, and which, though cutting into the heart of Piedmonte, was not fully acquired by the Dukes of Savoy till 1601. The *Duchy of Montferrat*, obtained by the Dukes of Savoy in 1631. Several dismemberments of the Duchy of Milan, namely, the Provinces of *Alessandria*, *Valenza*, *Tortona*, the *Oltre Po Pavese*, and the *Novarese*, ceded to Sardinia by the treaty of Aix la Chapelle in 1748; and some smaller districts. And, lastly, *Nice*, *Oneglia*, and the *Genoese States*, *&c.*, which are treated of in the next Section.

Previously to the occupation of Italy by the French, these territories were all respectively governed by their local laws. Under Napoleon, Piedmonte continued annexed to the Empire; and, since the restoration of the House of Savoy, much of the French administration has been retained, in connection, however, with the original institutions, which have been partially restored. The government is an unmixed monarchy; but the municipal bodies have much power. The Dukes of Savoy, as is well known, acquired the regal title at the beginning of the last century. The following is their succession from the time of Emanuele Filiberto (1553), by whom the fortunes of the House were restored, and who is considered as the founder of the Monarchy:—

1580. Carlo Emanuele I.
1630. Vittorio Amedeo I.
1637. Francesco Giacinto.
1638. Carlo Emanuele II.
1675. Vittorio Amedeo II.
1730. Carlo Emanuele III.
1773. Vittorio Amedeo III.
1796. Carlo Emanuele IV.
1802. Vittorio Emanuele.
1821. Carlo Felice.
1831. Carlo Alberto.

At the Congress of Vienna, the right of succession, in the event (which happened) of the failure of male issue in the direct royal line of Vittorio Amedeo II., was secured to the collateral branch of Savoy Carignan. The founder of this branch was the Prince Tomaso Francesco (born 1596, died 1656), the fourth son of Carlo Emanuele II.; and upon the death of Carlo Felice, without male issue, the present king, as the descendant of Francesco Tomaso, obtained the crown accordingly. The royal family now consists of his majesty Carlo Alberto, king of Sardinia, Cyprus, and Jerusalem; duke of Savoy, Genoa, &c.; prince of Piedmont, &c.: born October 2. 1798, ascended the throne April 27. 1831. The King is married to Maria Teresa of Tuscany, archduchess of Austria; born March 21. 1801; married September 30. 1817. Their children are, Vittorio Emanuele, hereditary prince royal, duke of Savoy, born March 14. 1820; and Ferdinando Maria, bearing his father's title of duke of Genoa, born November 15. 1822.

§ 2. NATURE OF THE COUNTRY.

With the exception of the valleys more immediately within the Alps, the country is only separated by political divisions from the great plain of Lombardy. Piedmonte, properly so called, may, however, be considered as the basin of the Po. The whole country is exceedingly fertile, a quality

pointed out long since by Tacitus. Before the Christian era, the gold mines of this region were very productive; and at present most of the rivers falling into the Po are still auriferous, though affording but a poor living to those who are employed in washing the sands.

Piedmonte is essentially an agricultural country. Its principal branch of manufacture consists in the throwing of the silk produced in the country, so that this manufacture is as much a branch of agriculture as the conversion of corn into flour; and there is no division between the agricultural and the manufacturing interests, to the detriment of their common prosperity. The Piedmontese are not handsome, but they are strong and well built, and very active and industrious; and, in the rural districts, very simple and honest. The Roman Catholic religion is not merely established, but dominant, and its ascendancy is strictly maintained. It may be noticed that, unlike most other parts of the Continent, the Sunday is very strictly observed in the Sardinian states; the shops, and all the public offices, including the post-office, being completely closed. If tradesmen offend against the law, they are fined; and their shop is closed, at the discretion of the police, usually for eight days.

§ 3. LANGUAGE.

The Piedmontese dialect is much more like the Provençal than any other of the modifications of the *Volgare* in the north of Italy. But this similarity is not the effect of mixture or corruption: it is an original language, holding a middle place between the two languages of Provençal and Italian, with some peculiar intonations and vowels; which, in addition to its vocabulary, render it perfectly unintelligible to a stranger, however well versed he may be in the sister tongues. The Piedmontese is the universal speech of the country, and employed by high and low; though, of course, all persons of education, or who have transactions with strangers, speak Italian. French is in very common use at Turin, Saluzzo, and Susa; first introduced, without doubt, by the court and followers of the dukes of Savoy, and kept up by the frequent occupations which the country sustained from their Gallic neighbours. Now, however, it is losing its ascendancy, and is rather discouraged (and wisely) by the government.

§ 4. FINE ARTS.* — LITERATURE.

The manner in which the dominions of the House of Savoy have been compacted, renders it rather difficult in some cases to define who are the great men whom it can claim. The best painters that were naturalised here, such as *Gaudenzio Ferrari*, a native of Val Sesia (see Vercelli), *Lanini*, and *Solari*, really belong to the Milanese school. The last, Solari (fl. 1530), the son-in-law of Lanini, was born at Alessandria. He was an imitator of Raphael, and not without success. *Guglielmo Caccia*, otherwise called *Moncalvo* (1568—1625), so named from the place where he fixed his residence, worked much at Turin, Novara, and Vercelli. Some consider him as a follower of the Carracci, a point disputed by Lanzi, and apparently with good grounds. The eighteenth century produced a host of inferior artists. The dukes of Savoy were liberal and splendid collectors of works of art, and they also invited many foreign artists, as *Balthazar Matthew* of Antwerp; *Jan Miel*, a pupil of Vandyke; and *Daniel Seyter* of Vienna; the result of which was, that a sufficient supply was found for the demand of altar-pieces for the church, and

* On this subject consult *Kugler's Handbook of Painting in Italy*, edited by Eastlake,—a work designed for the information of travellers.

portraits and allegories and historical pictures for the palaces; and the prevailing influence of French taste prevented any rise above that decent mediocrity which no one dares to praise or likes to blame. Very recently, the Academy has received much encouragement: it was first founded in 1673. A certain number of pupils are sent to Rome, and are there maintained at the expense of the government. Its re-organisation dates from 1824, when it was denominated the *Academia Albertina*, after the then reigning sovereign. No painter of any eminence has been produced, and the only good Piedmontese engraver, *Porporati*, is dead, without a successor — a dreary prospect for the fine arts. One, however, of the best sculptors of the present age, *Marochetti*, may perhaps be considered as a Piedmontese (see Turin, Piazza di San Carlo). The Piedmontese school of architecture in the last century exhibits much genius, though, perhaps, irregular: that of the present day is of the ordinary character, and not remarkable for talent.

Literature is flourishing; offering as good if not a better prospect than in any other state of northern Italy. French literature is losing much of its influence, and of German, little is known. Though only what may be termed a commercial symptom, the art of printing is carried to great perfection. It is in history, geography, and statistics that the Piedmontese (using the term for the Italian subjects of Sardinia) are most distinguishing themselves. Cantù, Balbi, Sclopis, Bertolotti, Morbio, and Bartolomeis, are an honour to their country.

§ 5. POSTING, MONEY, &c.

No post-horses can be furnished until the traveller has procured a *bolletone* (*i. e.* stamp), which is issued by the post-office, and for which 75 centimes are paid. This document is made out for the several roads — *e. g.*, from Turin to Genoa; and contains the names of the several stations, the length of the posts, and the principal regulations as to the number of horses required for the different classes of carriages. These are so nearly similar to the French regulations, that it is not necessary to repeat them here. The price per post is the same as it used to be in France before the recent alterations, viz. 1 fr. 50 cents; and 1 fr. 50 c. is quite as much as the postilion ought to receive. As in France, however, the postilions, with their allies the innkeepers, strive hard for 2 fr. (or, in their *gergo*, "due Cavalli"): but, grumble outwardly as they may, they are perfectly glad to receive the smaller payment; and all the traveller has to do is to be quite civil, and pay no more. Calculated at that rate, the amount for quadruped and biped may be reckoned according to the following table:—

Posts.	2 Horses.	3 Horses.
1	4 50	6
1¼	5 67	7 50
1½	6 75	9
1¾	7 87	10 50
2	9	12
2¼	10 12	13 50
2½	11 25	15
2¾	12 37	16 50
3	13 50	18

The post is well organised. The coinage is exactly of the same tariff and divisions as in France: some few pieces of the old Savoy coinage are current, but they are rarely seen.

The Piedmontese mile is reckoned at 2466 metres, or 1 English mile and $\frac{5}{8}$, = 2696 English yards; but the *Poste* averages about 4½ English miles.

ROUTE 1.

SUSA TO TURIN.

7½ posts (34 miles).

(For the road from Pont de Beauvoisin to Susa, see *Handbook for Switzerland*, Route 127.)

Susa (Albergo della Posta, very decent), 3000 inhabitants.

This very ancient and celebrated city, the Segusium or Secusia of the Romans, is now reduced to a small extent, scarcely numbering more than 3000 inhabitants. It is still the seat of a bishopric, the only token of its former importance. It is a place full of interesting recollections, and surrounded with the most lovely scenery: the traveller here is welcomed into Italy. The Dora-Susina, so called to distinguish it from the Dora-Baltea, rushes by the side of the city. The stream, broken by rocks and shelves and the impending mountains, has here that blended character of amenity and majesty which peculiarly belongs to the landscape of the southern side of the Alpine range.

The *arch* or *city gate*, erected by Julius Cottius, the son of King Donnus, about B. C. 8, in honour of Augustus, is the most remarkable historical feature of the city. This king of the alpine tribes, having submitted to the Roman authority, records his dignity under the humbler character of Prefect: the inscription, now nearly defaced, states the names of the mountain clans; whilst the basso-relievos represent the sacrifices and other ceremonies by which the treaty was ratified and concluded. The order is Corinthian. The basso-relievos are of coarse execution,—rams and swine as large as the human figures; and the latter with overgrown heads and diminutive limbs,—sculptures which are perhaps the work of native Celtic artists. The disproportion and deformity of the heads of the figures, and the clumsiness of the animals, may be said to emulate the basso-relievos of a Norman cathedral: but their very rudeness adds greatly to their value in the history of art, as showing the first beginning, even in the Augustan age, of what we term the Norman style.

Defective as the details may be when closely examined, the effect of the whole arch is lovely. It is situated just without the governor's garden: if viewed from the bridge crossing the road at the end of that garden, the structure is seen with a vast mountain rising above it; if from the other side, the arch then becomes the frame for an exquisite mountain. Cottius gave his name to the Cottian Alps; and he is probably one of those chieftains of whose achievements we only know the smallest part. A most stupid and absurd proposition has been started for the removal of this arch to Turin. The value of the relic depends upon its historical associations, and the scenery by which it is surrounded: and those who have advocated this tasteless scheme, must be impenetrable to any feeling of real intellectual pleasure, arising from the combination of localities with works of antiquity.

Near this arch, two very fine torsos of figures in armour were discovered, which, without any authority except the whim of the virtuosi, were supposed to be the statues of Augustus and Cottius. They were sent to Paris for deposit in the Louvre, where they were, according to custom, repaired and completed by the addition of heads, arms, legs, and whatever else was wanting; but, receiving rather an odd appropriation, one was converted into Tiberius, and the other into Napoleon. After the Peace, these

statues were given back to the Sardinian government, and are now in the cortile of the university of Turin.

The *Cathedral* of St. Justus is of remote antiquity. The great campanile, in the Lombard style, is one of the loftiest and finest of its kind; it is detached from the church. In the cathedral, the centre arches and massy piers of the nave are vestiges of the ancient fabric; the rest is of a simple Gothic. A statue of Adelaide, Countess of Susa, made of gilt wood, commemorates the Princess through whom the House of Savoy acquired the dominions which became the basis of its power. This celebrated dame was thrice married; first to Herman, Duke of Suabia; secondly, to Henry, Marquis of Montferrat; and thirdly to Otho, son of Humbert I., Count of Maurienne. It is said that she is buried here; but others suppose that her body rests at Turin. A magnificent font, hollowed out of a single block of marble, stands in the baptistery. This font is a work of the 11th century, with an ambiguous inscription, leaving it doubtful whether "Guigo" was the workman or the donor (supposed, according to the later interpretation, to be Guigo V., first Count of the Viennois). In the sacristy is shown a large silver cross, said to have been given by Charlemagne.

Ancient towers, gateways (one very noble near the cathedral, called the Capitol), and Gothic porticoes, add to the picturesque effect of the city, contrasting with the modern edifices and improvements rapidly arising here, and in every other part of the Sardinian territory.

Above Susa are the extensive ruins of *La Brunetta*, once a very important fortress, and considered as the key of the valley. The road from the Mont Cenis passes near them. The real or supposed defence which La Brunetta formerly gave to Piedmonte, is now effected by Fort Lesseillon, on the other side of the Mont Cenis. The *Brunetta* was destroyed by the French during their possession of the country, and the demolition is said to have cost 600,000 francs.

The *Monte di Roccia Melone*, also immediately above Susa, is upwards of 11,000 feet in height. Upon the summit is a chapel, founded by *Bonifaccio di Asta*, a crusader, who, having been taken prisoner by the Mahometans, made a vow that, if set free, he would here erect an oratory in honour of the Virgin. The fetters which bound him are kept in the chapel; and formerly a very curious triple tablet, worked in niello, and representing him on his knees before the Virgin, was also preserved there. This was removed to the cathedral; but it has since disappeared. An annual procession takes place to this chapel on the 25th of August, the feast of the Assumption. It is not to be accomplished without much difficulty: all the pilgrims are equipped with spiked staves and spiked shoon. The pilgrimages, discontinued during the occupation of the French, are now resumed.

Somewhat more distant is the celebrated Abbey of *Novalese*, situated upon the old and now almost abandoned road from Susa to the Hospice. Here are the remains of the monastery, once filled with learned and pious men, founded by Abbo, lord of Susa, about the year 739. It was ruined by the Arabs or Saracens not long after its foundation, but rebuilt with increased splendour. The library, which it contained until the invasion of the French, was exceedingly rich in manuscripts.

Just out of Susa, the view, looking back upon the town, in which the Roman arch is conspicuous, is very beautiful. It is equally so on looking down the long valley. The furthest extremity of this valley appears closed, as it were, by the lofty Monte Pirichiano, upon the summit of which may just be discerned the tower of the abbey of *San Michele*, at which

we shall arrive in due time. The road skirts

Bussolino, a borgo surrounded by fine walls and towers, and giving the title of count to its possessor: the rank of "Conte di Bussolino" is one of the not numerous titles of dignity, which the members of the medical profession have received. It was granted to the physician Fiochetto, who has attained some literary celebrity, as the author of the description of the plague which raged at Turin in 1630. Near this place are quarries of the marble commonly called marble of Susa, very much like the verd' antique in appearance, though of different component parts, and possessing less durability. The road again skirts

San Giorio, also displaying its array of walls and towers, and an ancient fortress ascending the hill which crowns it, standing out boldly, and rising stage above stage with great beauty.

The road now crosses the Dora Susina by a good bridge.

2½ *Sant' Antonino*, a small town in which the principal feature is a very ancient Lombard tower. The gorge here narrows, and becomes exceedingly picturesque. From the beginning of the traveller's progress down the valley of Susa, he will have seen before him in the extreme distance a very lofty hill, upon the summit of which a building, apparently a tower, can be faintly discerned, the whole mass appearing, as before observed, to close the valley. This mountain is the *Monte Pirichiano*, between which and the *Monte Caprasio* were the ancient fortresses erected, A.D. 774, by Desiderius, king of the Lombards, by which he vainly endeavoured to defend his kingdom against Charlemagne; but of these defences no traces are now to be found, except in the name of the neighbouring hamlet of *Chiusa*. The wall was strong in bulwarks and towers; but Charlemagne did not attack them — a minstrel from the Lombard camp betrayed the existence of a secret and unfortified path, through which the forces of the king of the Franks penetrated. Desiderius fled to Pavia, and the Lombard monarchy was overthrown.—How much history and how much legend there may be in this narrative, it is not necessary here to enquire. The monastery is the "*Sacra di San Michele*," one of the most remarkable monuments of Piedmonte. It is supposed to have been originally an oratory, founded by Amisone, bishop of Turin, in the 10th century. Beams of fire, descending from heaven, marked, it was said, the spot, and lighted the tapers employed for its consecration. As a monastery, it was re-endowed by Hugh de Montbossier, a nobleman of Auvergne, (about the year 966—988,) who for some heinous crime had been enjoined the penance of building a monastery on the Alps. In its flourishing age the Sacra contained 300 monks, who kept up the "laus perennis," or perpetual service, in the choir; and its history is connected with several of the most important personages and events in the history of Piedmonte and Savoy.

"The mountain can only be ascended on foot or on mules. Its height is about 3000 feet above the level of the sea. The higher portion is covered with exceedingly fine groves of chestnut trees, through which you pursue your winding path. No forest tree is, perhaps, more lovely than the chestnut, so robust in its timber, and so rich in its foliage, especially towards the autumn, when the balls of the fruit, useful for winter food to man and beast, add their lighter golden green to the bright hue of the finely shaped leaves." Still higher up are most secluded and picturesque farms, which, with the woods, constitute almost all the property that the once opulent monastery retains. Like most of the monasteries dedicated to St. Michael, this 'Sacra' has the character at

once of a castle and a church: great masses of ruins surround the habitable portion. A rock near it is called the *Salto della Bella Alda*. The fair Alda leapt from the summit and reached the ground in safety, under the protection of the Virgin. Vainglorious and rash, she attempted the leap a second time, and perished by the fall. Injudicious repairs have diminished the effects of the building; but it is yet a complete castle of romance,—walls growing out of rocks, and rocks built in, and forming walls and foundations of the edifice.

Passing by a ruined outwork, whose circular windows bespeak its early date, you traverse a low vaulted gallery, and reach a small terrace. Before you is a tower, rising out of and also abutting or leaning against the rock: the lower part contains the staircase, by which you ascend to the monastery; the upper portion of the tower forms the extremity of the choir, and terminates in an open Romanesque gallery of small circular arches supported by pillars: this is one of the oldest and most curious features of the building. The height, looking down from the external gallery, is awful. To the great comfort of those whose nerves are not of the strongest, an iron balustrade has been fitted into the interstices. Before this was inserted, there were people who, out of bravado, used to embrace a pillar, and swing themselves round on the outside from arch to arch. "Such exploits, not unfrequently performed in similar situations, enable us to understand how well the French term 'garde-fou' is applied to a balustrade or parapet." — *MS. Journal.* This staircase reminds one of the dreams of Piranesi. It is sustained by an enormous central pier: here and there the rocks against which the edifice is built, jut out, and portions of sepulchres are dimly seen. At the summit is a great arch, filled with desiccated corpses. Until recently, these corpses were placed sitting upon the steps of the staircase; and as you ascended to the church, you had to pass between the ghastly ranks of these centinels. Whence the corpses came, or why they were placed there, cannot be known: respected, if not venerated, the peasants used to dress them up and adorn them with flowers, which must have rendered them still more hideous. The extremely beautiful circular arch, by which you pass from the staircase to the corridor leading to the church, is a splendid vestige of the original building. It is composed of grey marble, Romanesque in style, and sculptured with the signs of the zodiac and inscriptions in very early Longobardic characters. The church itself is in a plain Gothic style: the choir retains vestiges of an earlier age. A fine Gothic tomb, representing an abbot, has excited much controversy.

The present king has recently caused the remains of Carlo Emanuele II. (the father of Vittorio Amedeo, the first king of Sardinia), and of several other members of the royal family, to be removed hither from Turin; and it is supposed that his present Majesty intends to render San Michele the future place of burial of the royal family. The remainder of the Sacra is composed of a wilderness of ruined halls and corridors, and of the cells and other apartments inhabited by the regular clergy, to whom the monastery is now assigned. The Benedictines have disappeared; and long before the Revolution their possessions had been much dilapidated. It was considered as one of those good "pieces of preferment" which the crown might dispose of; and the celebrated Prince Eugene, all booted and spurred, appears in the list of abbots. The monastery has been given over within the last three or four years to the priests of the *Instituto della Carità*, an order of very recent origin, and belonging to a class of regulars now much encouraged by the Church of Rome, as better suited to

the exigencies of the age than the more antient ascetic orders. Their general vow is to be ready to perform any duty which may be required for the fulfilment of those commandments upon which "hang all the Law and the Prophets." Practically, they are now principally employed in the care of the poor generally, in hospitals and in education.

The views from the summit of the mountain, and more particularly from the external gallery of the choir, are of the greatest beauty, and would alone fully repay the traveller for the toil of the ascent.

Sant' Ambrogio, a village at the foot of the Monte Pirichiano. The houses, with their projecting galleries, are pleasing objects; and there is a decent small inn at this place. The church is rather remarkable. A little beyond, by the side of the road, is seen *Avigliana*, with a fine feudal castle, standing out most boldly above the tower, and forming, with it, a beautiful group. *Avigliana* is a very unaltered town, and full of shattered fragments. The church of *San Pietro* is of very high antiquity, and supposed, like many buildings of the same class, to have been a heathen temple, an *honour* which the Italian topographers are very fond of bestowing upon their sacred buildings. The population has singularly declined: at the beginning of the last century it is said to have contained 30,000 inhabitants — now scarcely a tenth of that number. The *Monte Musiné* in the neighbourhood furnishes some remarkable minerals, amongst others the *Hydrophane*, which, opaque when dry, has the property of becoming transparent when immersed in water, and regaining its opacity when dry. The neighbouring woods also furnish much game, both for the sportsman and the ornithologist. Near Avigliana are two small lakes, the *Lago della Madonna*, and the *Lago di San Bartolomeo*. They are very pleasing and secluded. The Dora adds greatly to the beauty of the water-scenery of this vicinity.

About this spot, the alpine valley of Susa has ceased, and the traveller has now fairly entered the great plain of Lombardy, walled in by the Alps, those bulwarks which have never defended Italy from external invasion. Of the characteristicks of this plain we shall say something more hereafter, for at this point they are, of course, not fully developed; but the extreme beauty of the cattle will at once strike the beholder. The Lombard ox bears the same relation to the Lincolnshire animal, that the Apollo Belvedere does to a London drayman. The colour of the horned cattle varies from cream colour to the finest and richest auburn. Their forms are firm, well pronounced, but yet of extreme symmetry and elegance; and they all have distinctly marked, long, black eyebrows, giving a most singular and almost human expression to the head, especially when seen in profile. They constitute one of the most pleasing adjuncts to the beautiful landscape which they help to animate.

The ancient Lombard plough also comes into use here. It has probably not changed its form since the days of the Georgics. It has no wheels, and the ploughshare is inserted in the shaft; but there is great nicety of contrivance in its simple construction; and it is found to turn up the earth more effectually, and with less labour, than the more improved and handsome machine of modern times.

At some little distance from the road, is seen the church of *Sant' Antonio di Rinverso*, antiently belonging to the Knights Hospitallers, and consecrated in 1121 by Pope Calixtus V. It is Gothic, and built of moulded brick; the pinnacles and all other ornaments being formed with much delicacy. This is the first specimen of a style almost peculiar to Lombardy, of which the traveller will find the full display at Milan, Piacenza, and

Pavia. The roof is of brilliant painted tiles; and both within and without are many interesting frescoes. The high altar is of the 15th century. The country is pleasantly wooded; and if you are returning from Turin, the noble views of the Alps are opening more and more upon you.

1¾ *Rivoli*, a small town or city pleasantly situated, above which towers the great unfinished palace begun by Juvara, and exhibiting many of his peculiarities. This palace was one of the places of confinement in which Vittorio Amedeo II. was incarcerated, during the short interval which elapsed between the unfortunate attempt which he made to reascend the throne and his death. He had abdicated (1730) in favour of his son Carlo Emanuele, and had retired to Chambery, taking the title of Conte di Tenda. He was a wise and good monarch; and in his person the House of Savoy obtained the island of Sardinia and the royal title; but a short time after his retirement he grew weary of a private life, and formed a scheme for repossessing himself of the royal authority. Some say that his intellects were impaired; others, that he was instigated by the ambition of the Countess of Sommariva, for whose love he had renounced the crown, and whom he married immediately after his abdication. The royal *revenant* was speedily laid. The council of Carlo Emanuele readily concurred in the opinion that Vittore should be seized; a determination which was probably not retarded by his boast, that he would take good care to behead all his son's ministers. He was accordingly brought to Rivoli, Sept. 1731, and kept in what was equivalent to solitary confinement. His attendants and guards were strictly prohibited from speaking to him; and if he addressed them, they maintained the most inflexible silence, answering only by a very low and submissive bow, a miserable mockery of respect. He was afterwards permitted to have the company of his wife, and removed to another prison; but, on the 31st of October, 1732, he died; thus exemplifying the truth of the well-known remark, that it is only a short descent from the throne to the grave. Some of the rooms have recently been fitted up for the present king. There are many pictures in the palace: a collection of views in Piedmonte by the brothers *Cignaroli*, interesting as memorials of the physiognomy of the country; landscapes by *Vanloo*, and a series of historical scenes from the life of Amedeo VIII.

The air of Rivoli is remarkably pure, and the place is very healthy. Hence the town and its vicinity abound in villas. Amongst others is the residence of the Avocato (*i. e.* Barrister) Colla, to which is annexed a botanic garden, with hot-houses and conservatories, in which the plants are arranged geographically, at least in a general way.

At Rivoli begins the magnificent avenue leading to Turin, perhaps the longest in Europe, the very distant extremity, the closing lines of its perspective, being terminated by the Superga. Never has there been a more striking *announcement of* the approach of a great city than this avenue; and in quitting Turin, the vast overshadowing bulk of Mount Cenis renders the view equally fine. The road is very cheerful: the rustic wains, drawn by the beautiful oxen which we have described, follow in the same track with splendid equipages. *Contadine* with wonderful caps, looking as if they were reminiscences of court fashions of the age of Louis XIV., and peasants with their hoes and spades and other rude tools of agriculture for work, and their gourds containing their drink, mix with parties of soldiers; and the chain of the Alps continuing to flank the road on the north, you at length reach Turin.

*2¼ TURIN. *Inns:* Hôtel de l'Europe; very comfortable and well managed, and where the traveller,

by arrangements with the proprietor, may live with more economy than is usual in hotels of equal goodness. Hôtel Feder, comfortable and moderate. Pension Suisse.

Restaurateurs: The *Cafés* of Turin are numerous and good; San Carlo is reckoned the best. The prices at the cafés are not high: *e. g.* coffee, 15 cents; chocolate, 25 cents; ice, 25 cents; good white wine, 60 cents the bottle; red, 50 cents: but you must not ask the price, for if you appear ignorant, they will double it. There are good *restaurateurs* on the French plan: L'Universo; il Pastore; le Indie. At these establishments dinners may be had from 2 to 5 francs. The chocolate of Turin is reckoned the best in Italy. The Piedmontese bread, in long thin wands, called "Pane grisino," is remarkably good. Poultry should be avoided in the spring; the fowls at that season feeding upon a peculiar insect which gives them a rancid taste, extending even to their eggs.

The Post-office is open from 8 till 6; but it is shut on Sundays and holidays. For England, letters cannot be posted later than 4 o'clock.

There are no regular fiacres; but carriages ply for hire in the Piazza Castello. Of these, some are shabby and some are good; but, for most purposes of excursion in and about the city, they answer quite as well as the carriages hired at the hotels, and which are much more expensive.

The Diligences of the Brothers Bonafous (via de Argennes) are the best in Italy. A diligence or a chaise de poste runs daily to Chambery, over the Mont Cenis, and to Geneva. To Milan and to Genoa 3 times a week. To Pignerol daily from the Bureau, near the Albergo del Moretto. To Arona, Biella, Casale, Vercelli, Asti, Alessandria, Piacenza, &c., daily, or nearly so, from the Bureau, near the Albergo del Pozzo. Vetturini ply at the Bove Rosse, the Dogana Vecchia, and the Albergo d'Italia. For the Mont Cenis, Genoa, Geneva, and Nice, return-carriages may be found almost every day, and at very reasonable prices.

There are now no suburbs to Turin: what were the suburbs are taken into the town, and continuously and solidly built up; and you therefore pass suddenly from thorough country into thorough city. We shall have occasion again to advert to this peculiar feature of Turin; and the contrast heightens the effects of its life and opulence. It may be said to be one of the most flourishing cities of Europe. Under the heavy yoke of French misrule, the population in 1813 sank to 65,000: it is now increased to 165,000 inhabitants, and is yearly increasing. Of its commerce, the silk trade is the chief and most lucrative branch; and the firm of Negri, and all the other principal bankers, are engaged in it. Their character for respectability and solidity stands very high in London.

Turin is now unfortified; and on arrival your passport is taken from you by a gens d'armes, who gives you a blank receipt; and, filling your name, you send for it the following day. The citadel subsists, and is a very remarkable monument of military architecture. It was built by Emanuele Filiberto in 1565; and, preceding Antwerp in date by two or three years, it is the earliest specimen of regular fortification in Europe. It is a pentagon, and constructed with great skill. It must be recollected, that the modern art of *mathematical* fortification is of Italian invention (see Verona); and it is therefore interesting to notice the perfection to which it was at once brought.

In Italy, the land the most rich in recollections of the past, Turin is perhaps the poorest city. Its history, whether under the Empire or during the middle ages, is almost a blank. Some of its marquises are obscurely noticed; and Claudius, bishop of Turin (died 840), is nobly distinguished by his oppo-

sition to the use of images in Divine worship. "He was," says the excellent and pious Milner, "a character worthy to be held in high estimation by all who fear God: but so little justice, in our times, is done to godliness, that while the names of statesmen, heroes, and philosophers are in every one's mouth, the name of this great reformer has, probably, been not so much as heard of by the generality of my readers. To me he seems to stand *first* in order of time among the Reformers. He was born in Spain. In his early years he was a chaplain in the court of Lewis the Meek: he was reputed to have great knowledge in the Scriptures; insomuch that Lewis, perceiving the ignorance of a great part of Italy in regard to the doctrines of the Gospel, says Fleury, and willing to provide the churches of Piedmont with one who might stem the growing torrent of image-worship, promoted Claudius to the see of Turin about the year 817. Claudius answered the expectations of the Emperor: by his writings he copiously expounded the Scriptures; by his preaching he laboriously instructed the people."—*Milner's Church History.* Claudius was most uncompromising in his hostility to image-worship, and to images of every description, as a breach of the second commandment; and he was equally opposed to the veneration of relics.

Turin has been repeatedly destroyed: the last ravages it sustained were from Francis I., in 1536, who demolished the extensive suburbs, and reduced the limits of its ancient walls; and it then appeared as a borgo of the greatest size. Turin is therefore absolutely denuded of any vestiges of antiquity, whether classical or mediæval. Francis I., the "Father of Letters," by his ravages also destroyed the amphitheatre, and several other Roman remains. Two towers, said, without the slightest probability, to be Roman, called the *Torri Augustali*, forming part of an edifice used as a prison, and two others, part of the castle erected by Amedeo VIII. (about 1416), and now included in the Palazzo Madonna, can hardly be considered as an exception. The reconstruction of the city, begun by Emanuele Filiberto and Carlo Emanuele I., is more due to Carlo Emanuele II. and Vittore Amedeo. Still further improvements have been very recently made, under the last and now reigning monarchs. At least one fourth of the city has been erected since the restoration of the royal family. The streets, or *contrade*, are all in straight lines, and generally intersect each other at right angles. The blocks, or masses, of buildings, formed by the intersections are called *isole*, an architectural Latinism retained here and also in Provence. But the monotony of the ground plan is entirely counterbalanced by the loftiness of the buildings, the rich decoration of the edifices, and, above all, by the glorious bursts of scenery not only all around, but in the very centre of the city.

There is no *inland* capital in Europe so grandly situated as Turin; none in which you have so much country, so much of the majesty of nature, constantly before you. Through the perspective of the streets, the hills, mountains, Alps, which surround the city, are continually in sight. In the Piazza Castello, in front of the royal palace, you are surrounded by all the bustle of an opulent metropolis; yet, as you look along the Contrada di Dora, it seems as if the Mont Cenis were falling upon you, its snowy silent summit contrasting most forcibly with the busy scene around. Turin is placed in the most beautiful conjoint valleys of the Dora Susina and the Po, just after their confluence: the first is a fine mountain torrent, whose banks afford a continued succession of the most lovely scenery; the last is already a deep and rapid river. Though so young, if such an expression may be employed, the

stream already shows its mighty strength and power.

" Così scendendo dal natio suo monte
Non empie umile il Pò l' angusta sponda;
Ma sempre più, quanto è più lunge al fonte,
Di nove forze insuperbito abonda.
Sovra i rotti confini alza la fronte
Di tauro, e vincitor d' intorno inonda:
E con più corna Adria respinge, e pare
Che guerra porti, e non tributo al mare."—
Tasso, Gier. lib. ix. p. 46.

And though there is little in the city itself to remind us of earlier times, the moment you see the rushing waters of the Po, all the glories of Italy rush upon the mind. Beyond the Po is the very beautiful range of hills called the *Collina* (not *Colline*) *di Torino*, rising to the height of about 1200 or 1500 feet. They are sparkling, as it were, with villas; and, in their forms, possess alpine boldness without alpine severity; the little valleys are most richly clothed with vegetation; and advantage has been taken of these varieties of surface, in many of the gardens and grounds attached to the villas. Every beauty which can be afforded by wood and water, beneath the brightest and purest sky, is found in the neighbourhood of Turin.

The climate, however, is influenced by the vicinity of the Alps: the winters are cold, the quantity of rain is not inconsiderable; and when it hails, it seems as if a glacier were broken to pieces above your head: the crops are literally cut in pieces by the fragments of ice; hence the institution of an insurance office (the Società Reale d' Assicurazione contra la Grandine) against this risk, which so often disappoints the hopes of the cultivator.

The architect principally employed at Turin by Carlo Emanuele II. was *Guarini* (1624—1683), a Theatine monk, an exceedingly able mathematician, and who well used, some say abused, his mathematical knowledge, in his bold and daring constructions. *Ivara*, or *Juvara*, a Sicilian by birth (1685—1735), was much patronised by Vittorio Amedeo. There is a very great difference in the style of these two architects, but both have a quality in common, that is to say, a bold overstepping of the rules of Vitruvius or Palladio; a daring more moderated, perhaps, in Juvara, but carried to the utmost extent in Guarini. Hence "both have been much criticised; and there is no end of the complaints made against broken pediments, curved architraves, and fantastic ornaments. But if the works of these architects be studied, it will become apparent that, though in different degrees, and taking different directions, both had become exceedingly impressed with the effects of Gothic architecture; perhaps hardly knowing, themselves, the source of their ideas; and these Gothic effects they attempted to produce by combinations of the Italianised Roman orders, applied with the utmost invention and freedom. Guarini's affection was for the rich and solemn complexity of the more decorated Gothic styles; Juvara was rather influenced by the masses and shadows of the earlier era. With this key all the supposed monstrosities vanish, and their productions may be contemplated with great pleasure and instruction."—*MS. Journal.*

The *Cathedral*, or *Duomo*, is the oldest of the sacred edifices in Turin. The original structure was founded by Agilulph, king of the Lombards, about 1602. The present building was begun 1498, and consecrated in 1505. Bramante is supposed to have designed it, but the building has little similarity to his style; and it has been much altered, and some very beautiful arabesques in the pilasters of the façade are the only remarkable portions of the original structure. The interior has been very recently richly and elaborately decorated with frescoes; some by a German artist. The vaulting contains the Scripture history, from the Creation to the giving of the Law. Over the arches are the principal events in the life of St. John Baptist; at the west end is a good copy of the Cenacolo of Leonardo da Vinci, also in

fresco. The colouring of the frescoes is rich and bright, without having that sharp, porcelain appearance which is found in many other modern specimens. The paintings are also pleasing, as indicating a return to sounder feelings in principle. They are purely scriptural; and, if paintings be admissible in places of worship, they do not contain any thing to which a member of the Church of England could object. The older pictures are not very remarkable. The best are the following:—*Albert Durer*, the Virgin and Saints.—*F. Zuccheri*, the Resurrection.—*Casella*, St. Cosmus and St. Damian.—Two statues, by *Pierre le Gros*, representing S^ta^ Teresa and S^ta^ Christina, have been much praised; but they are all in a flutter, and, except in the mechanical execution, have not great merit.

There are few sepulchral monuments in this church. The most remarkable is that of Claude Seyssell, whose career, allowing for the difference between that of a *clerk* in the age of good and solid church preferment, and of a layman in an age and country where there is none, was not very dissimilar from that of some illustrious French statesmen of the present day. Seyssell began by being a professor at the university of Turin, where he taught with great success. He then entered the army of Louis XII., but was transferred to the civil service, and became master of the requests, and was also much employed in diplomatic offices. He then became bishop of Marseilles, and, finally, archbishop of Turin. He translated several Greek writers, and composed various historical works; but all with more or less of a political character, and promoting the interests of the French crown. He died 1520.

The high altar is ornamented by a most splendid display of silver candlesticks and other church plate: by the side of it is the tribune, or gallery for the royal family. Out of the Roman states, there is no part of Italy, in the present lukewarm temper of Catholic feeling, where the rites and duties of the Roman Catholic church are practised and retained with so much splendour and vigour.

The sacristy contains several magnificent crosses, vases, shrines, and the like, of which the chief is a very large statue of the Virgin, crowned, and standing under a silver-gilt canopy. On the festival of the Nativity of the Virgin (8th Sept.), a solemn procession takes place, equally in honour of the Virgin and in commemoration of the delivery of the city from the French. (See *Superga*, p. 31.) The battle took place under the walls of Turin, 7th Sept. 1706. Vittorio Amedeo, assisted by the Imperial and Prussian troops, under Prince Eugene, Field Marshal Daun, who occupied Turin, and the Prince of Anhalt, gained a complete and decisive victory. The French lost 153 pieces of cannon and 60 mortars; and this victory was in truth the salvation of the House of Savoy, whose destruction was sought by Louis XIV. with the most inveterate antipathy.—"The procession begins with the children of the different schools, which are very numerous. Then follow the charitable and devotional guilds, fraternities, and sisterhoods, all marshalled under their crosses and banners. The office-bearers wear a curious head-dress, somewhat like a turban, and often seen in the ancient frescoes. The fraternities and sisterhoods comprehend members from every rank of society: now you see a smart cap or a handsome collar, or a pair of neat silk stockings peeping out beneath the grey veil and the ash-coloured robe, and now the hem of a gown of the poorest material; but all distinctions are levelled, though not entirely concealed, by the monastic garb. Then follow the different religious orders: the dean and chapter of the cathedral; the Archbishop, his green hat borne before him; the Decurions

and other magistrates; and, lastly, the statue of the Virgin, sixteen bearers being scarcely able to support the weight of the *Brancard* and its imagery. All the while, the bells are ringing; the chaunts of the Litanies at each pause are exchanged for martial music, whilst you hear the distant roar of the cannon from the citadel." —(*MS. Journal.*) To see this very striking spectacle advantageously, the spectator should be in some of the houses which look upon the piazza of the cathedral, and view the train coming forth from the portals and descending the stairs.

Another similar procession takes place on Corpus Christi day, or, as the Italians call the festival, *Corpus Domini*. On the eve of St. John, that fated, mystic eve "when bad spirits have power," they yet celebrate one of those ceremonies which, without doubt, are indirectly connected with the antient belief. A great bonfire, called the *falò*, is made in the Piazza Castello, immediately opposite to the pyramid; and contributions of faggots and brushwood are given as liberally to the pile by the neighbours, as they used to be amongst us upon Guy Fawkes's day. But the *falò* is singularly honoured: all the magistrates of the city attend its light, and the king and his family present themselves at the balcony of the royal palace, and the troops in the piazza conclude the ceremony with their volleys.

On the following day, the magistrates attend mass in the cathedral: the relics of St. John are then carried in procession to the Palazzo della Città, where flowers and citrons are presented to the archbishop and the canons, and the procession then returns to the duomo. The illuminations which accompany these festivals are exceedingly beautiful: the torches and lampions, seen in the long perspective, burn steadily in the open air, their brightness wholly undiminished, which is not the case when the light is transmitted through glass. Little as the brightness of a single flame appears to be sullied, the gain by the absence of this darkening medium, when the lights are so multiplied, is most perceptible, and renders the light of a Turin illumination as different from a London illumination as the sun of Turin is from the sun of London. It is this pervading influence of climate which gives the perpetual charm to Italy.

Behind the altar end of the cathedral, and seen in perspective through the arch over the high altar, is the chapel of the *Santo Sudario*, the master-piece of Guarini. You ascend by a dark and mysterious staircase of black marble, and enter the chapel, composed of the same material, except the capitals of the columns and some other ornamental portions of bronze. In these capitals, the crown of thorns is appropriately introduced amidst the leaves of the acanthus. The pavement is composed of a dark blue marble, also inlaid with bronze. The plan of the building is circular. In the centre, is the altar of black marble, upon which is placed the shrine, brilliant with gold, silver, and precious stones. Magnificent lamps, given by the present queen, are suspended on either side. The *Santo Sudario*, according to the strange mixture of poetry and religious legend which characterises the middle ages, is thought to be one of the three folds of the shroud in which our Lord was wrapped by Joseph of Arimathea, and on which an impression was left of his body; the other two folds being preserved at Rome and at Besançon. This one was brought from Cyprus, 1453, by Margherita di Charni, the descendant of a nobleman of Champagne, who was supposed to have won it during the Crusades: but there is not the slightest evidence of its history, or even of its existence, until the fifteenth century; when, having been given by Margherita to Duke Louis II., it was first deposited at Chambéry, whence it was brought by

Emanuel Philibert for the purpose of enabling St. Carlo Borromeo to venerate it, without the fatigue of crossing the Alps. "It is difficult to say which is the most painful subject of consideration, — the great and mournful error of the worshippers of such relics, or the heartless scoffing of those who deride them. The first and lowest divisions of the chapel are composed of arches. Above, rises a most singular dome, if indeed it can be so called, composed of a species of flowing tracery of black marble, upon which the mouldings are beautifully embossed, and through the apertures of which the chapel is lighted. To describe the building minutely is impracticable, because, although it professes to be in the Italianised Roman style, the members are so varied and combined, that they cannot be really designated by any of the acknowledged terms of the vocabulary of architecture. The workmanship of the whole is excellent: the building seems cast at one jet. The effect is most striking, partly from the colour of the material, and partly from the mode of admitting the chequered, broken light, descending in fitful rays: the effect is exactly as if you were entering a very dark grove of pines, so dark that at first the eye can distinguish little except the burning lamps and the shrine, and the dim forms of the columns and arches around. No Gothic cathedral can excite more strongly the feeling of religious awe. A fine arch leads into the cathedral, through which the shrine can be seen; and the chapel has a door opening into the Royal Palace, which it thus connects with the cathedral." — *MS. Journal.*

Most of the other churches are splendidly decorated: amongst these may be noticed —

San Maurizio, belonging to the military order of St. Maurice, with a fine cupola: a recent façade is the least pleasing portion of the building.

San Domenico contains a picture by *Guercino;* the Virgin and Child presenting the rosary to the patron saint.

Chiesa del Corpus Domini, built by Vitozzi in 1607; but the whole of the interior is from the designs of Count Alfieri. It is very rich, and is a characteristic specimen of the architect and of his age.

San Filippo. This church was one of the trials of skill of Guarini, but here his skill failed him; and the cupola, somewhat upon the plan of that of the Santo Sudario, fell down. It was rebuilt by *Juvara.*

San Lorenzo, an extreme example of the boldness and strange fancy of Guarini.

Sta Christina, with a striking façade by *Juvara:* perhaps, on the whole, one of his best productions.

San Rocco. This, which has a fine and well-constructed dome, belongs to the fraternity of the *blue penitents*, who attend the sick, and bury the dead. In the front of their garments they exhibit a skull and crossbones. To a stranger, they appear the strangest of the constituent portions of the great processions.

La Consolata derives its name from a supposed miraculous painting of the Virgin, the object of much, mistaken, honour. The picture is, in the opinion of Lanzi, the production of some pupil of *Giotto, though* attributed by the legend to the age of St. Eusebius, bishop of Vercelli, in the fourth century. It is very sad, that, in a city whose bishop protested, at so early a period, against the use of such representations, the abuse should so inveterately prevail. This church is, in fact, a combination of three churches opening into each other. It is richly decorated and *furnished*, to use this expression, with silken hangings, curtains, and the like, which, though they diminish the architectural effect of the sacred edifices, increase their moral effect, by showing how they are cared for.

Sant' Andrea, united to the *Consolata*, is one of the most antient churches of Turin. In the 10th century, it was set on fire by a body of Saracens, who, having been brought prisoners to Turin, overpowered the guards, and nearly destroyed the city.

La gran Madre di Dio, a new church not yet finished. It is erected in commemoration of the restoration of the royal family. It is much to be regretted that so good an intention should have produced so poor a monument—poor in effect, for the cost has been very large. The building is a servile and meagre imitation of the Pantheon, without any feeling of Christianity about it; and, whilst the strangest fancies of Guarini and Juvara are *ecclesiastical*, this is utterly without a pretension to that character. The Turinese amateurs now lay the blame upon the situation, it being at the foot of the *Colline*, which, as they say, overpower it; but hard by is a Capuchin church, built by Vitozzi, in the style of Juvara, which, though upon a small hill, is equally overpowered by the Collina: and this comparison must decide the question.

The largest and finest *place* in the city is the *Piazza Castello*, containing some of the principal edifices. It is surrounded by splendid and lofty palaces, which extend also through the Strada del Po, a noble perspective, terminating with the blue hills (which we should call mountains); in the same manner as the prospect of the Contrada del Dora on the other side of the Piazza, terminates, as before described, with the Mont Cenis.

The *Royal Palace*. This edifice was raised by Carlo Emanuele II., from the designs of the Conte Amedeo di Castellamonte. The exterior is handsome and respectable, but has no pretensions to magnificence, except from its magnitude. The interior is remarkably well arranged, and, besides the usual apartments for the state and residence of a sovereign, contains within it many public offices. On the principal staircase is an equestrian statue of Vittorio Amedeo I., commonly called "*Il Cavallo di Marmo*," the animal being much more prominent than his rider. The figures of captives at the feet of the horse are by Adriano Frisio, a scholar of John of Bologna. The great old-fashioned hall, formerly appropriated to the Swiss Guards, is open to the public; the sovereign being always accessible to his subjects, not only in theory but in fact. A curious painting of the battle of St. Quentin forms an appropriate ornament. The state apartments, particularly the throne, are splendidly furnished; modern luxury being united to the solid magnificence of the last century. It has lately received additional decorations from the King's architect, the Cavaliere Pelagio Pelagi; not all in the best taste. The parquets, or inlayed floors, are remarkably beautiful. The king's *Private Library* is very extensive, and contains some curious manuscripts and correspondence:—the materials sent by Frederick "the Great" to Count Algarotti as the basis for the history of the seven years' war, and in which there is no doubt but that old Fritz took care to tell his own story; letters of Emanuel Filibert, Prince Eugene, Redi, and Napoleon; many Arabic and Syrian manuscripts. There is also a valuable collection of drawings by old masters, formed by Volpato, who is now the custode, and the Cavaliere de Provitz, the librarian.

Under the roof of the palace, and adjoining the state apartments, is the *Armeria Regia*. This collection was formed in 1833, partly from the arsenals of Turin and Genoa, and partly from private collections. It contains several pieces of historical interest, and, perhaps from its novelty, is considered as one of the principal *shows* of Turin. It has been judiciously arranged; but whether Sir Samuel Meyrick will acquiesce in the dates assigned to the pieces, is more than

we can warrant. The following are amongst the chief objects: —

20. 34. Two suits which belonged to Antonio Martinengo in the 15th century, both ornamented with damasquine and other engravings of excellent design: the latter (34) is the finest in the collection.

35. The full suit of the Duke Emanuele Filiberto, or Tête de Fer, and worn by him on the great day of the battle of St. Quentin. (See Piazza di San Carlo.) Emanuele himself was a very good armourer, not only in the coarse smith's work, but in the finer departments of inlaying with silver, or damasquining, and it is said that the armour which he wore was his own manufacture. Pacific as he was in the later years of his life, he never went into public except in his panoply, and bearing his good sword under his arm.

37. A suit fit for an Irish giant, respecting which there have been many conjectures. It seems to be of French workmanship.

67. The staff of command of Alfonso di Ferrara.

104. The like of the celebrated burgomaster Tiepolo.

239. A magnificent suit of damasquined steel.

275. The cuirass of Prince Eugene, worn by him at the battle of Turin, where, as before mentioned, the French were totally defeated.

288. Cuirass worn by King Carlo Emanuele III. at the battle of Guastalla, 19th September, 1734. (See Guastalla.)

292—294. Helmets in the style of the renaissance. The last belonged to the celebrated surgeon and anatomist Scarpa, who, towards the close of his life, was as fond of it as Dr. Woodward was of his shield, and made it the subject of a special dissertation, which he printed privately for his friends, illustrated with beautiful engravings. It is covered with imagery, representing Jove thundering upon the Titans.

381—385, 394, 395. Shields and targets in the same style. 381. is exceedingly rich, embossed with subjects from classical history. Amongst the ornaments is introduced a crescent, the device of Diana of Poitiers; and hence it has been inferred, first, that it belonged to her, though it is not easy to understand how; and next, that it is the work of Benvenuto Cellini, the reputed father of all works of this description. 394. is also very splendid, representing the labours of Hercules.

819—821. Three very delicate triangular-bladed stilettoes, which, it is said, were carried by Italian ladies for the purpose of ridding themselves of husbands or lovers.

943. Sword of Duke Emanuele Filiberto, formerly preserved in the "Camera de' Conti," and upon which the officers of state were sworn; a custom which explains the much contested passage in Hamlet.

This armoury cannot be seen without permission, for which application must be made the day before.

Joining the palace, and, in fact, forming part of it, for there is a continued series of internal communication, are the following buildings and establishments: —

The *Reali Segretarie*, and the *Uffizj*, containing the bureaus of the principal departments of government.

The *Archivi*, in which is deposited a very rich collection of muniments and charters: a selection from these is in course of publication. Annexed to these archives is a very select and valuable library, rich in early printed books and in manuscripts. Amongst the latter are three missals which belonged to the Cardinal della Rovere, archbishop of Turin, who erected the present cathedral. They are very richly illuminated: the miniatures contained in them have a close resemblance to the style of Raphael.

The *Academia Militare* is also a part of the same pile. It encloses a large quadrangle, of handsome and

scenic effect. The institution, which was re-organised in 1839, is said to be very complete and efficient.

Lastly is the *Teatro Reale*, or *Teatro dell' Opera*. This building, of which the interior competes with the *Teatro della Scala*, is still amongst the finest, architecturally considered, perhaps is the finest, in the north of Italy. It was built from the designs of the Conte Benedetto Alfieri, and was the building which, to use the common expression, made his fortune. Alfieri, born at Rome, was educated as an advocate; but his exceeding love for architecture soon induced him to abandon the bar. He never mentioned the name of Michael Angelo without taking off his hat or beretta. Having been employed at Tortona, when the king, Carlo Emanuele II., happened to pass through that city, the monarch was so pleased with his work, that he took the young advocate into his service, and at once entrusted the building of this theatre to him; and so satisfactory was the production, that Alfieri was forthwith appointed court architect, and became the object of every species of favour. He obtained the reputation of the best architect of his time. The poet Alfieri was accustomed to call the count his uncle, which he was not, being only distantly related to Vittorio Alfieri by a collateral branch. But that unhappy victim of bad passions, readily availed himself of any circumstance which gratified his ruling passion of vanity.

In the centre of the Piazza del Castello is the antient castle, but is now converted into the *Palazzo, Madama*. Of the old castle, the principal vestiges are the two towers, which have been before mentioned. Two others exist, concealed by modern buildings. When erected by Amedeo VIII., 1416, this castle was at the extremity of the city. The principal front was added to the old structure in 1720, after the designs of Juvara. It is an excellent piece of street architecture. The other three sides were to have been completed after the same design, but the picturesque effect of the building is increased by the Gothic irregularity of the antient portions; and the best thing to be hoped is, that it may be allowed to continue in its present condition without any further improvement. It was fitted up as a palace for *Madama Reale*, Duchess of Savoy Nemours. It is now the repository of

The Royal Gallery of Pictures. The great hall of entry remains nearly as it was when the building was a palace: it is adorned with paintings representing the deeds of the house of Savoy.

The gallery is open daily from 10 till 4. The rooms are plainly but appropriately fitted up. The light is not always advantageous, as must be the case in buildings which have *become* picture galleries; but, on the whole, the collection is in admirable order. It is not strictly arranged according to schools. The principal pictures are the following:—

Room 1.—*Ferrari*, a Crucifixion in distemper, on linen, being the design for one of the frescoes at Vercelli (see Vercelli),—very rich, although only a sketch, and offering scarcely any variation from the fresco, which is much damaged;—an Entombment, on wood, very fine;—a subject called the Conversion of St. Paul, but more probably a legend of some other saint;—a Warrior, surrounded by other Warriors;—a Resurrection, with Saints. *Panini*, a Holy Family and Saints, on wood, 1564; Deposition from the Cross, 1545; Deposition, with Saints, 1558.—*Giovenone*, Resurrection; a Virgin and Saints.—*Olivieri*, a Crucifixion, on linen.

Room 2.—*Raphael*, La Madonna della Tenda, on wood,—a very beautiful picture, whether it be really by the hand of Raphael or not; for there are at least three repetitions, all claiming to be originals: one is at Munich, another is or was in Spain, and

this is the third; besides two others, which are rather more modest in their pretensions, at Rome and at Vienna. Its *genealogy* is said to be as follows: — a certain Cardinal delle Lanze gave it as a present to the Countess Porporate: upon her death it came to the Countess of Broglio, who sold it for 800 francs. It then passed, no one knows exactly how, to Professor Boucheron, who kindly "relinquished it," as the phrase is, to the present king, when prince of Carignano, for a very large sum of money. Passavant says, that competent judges consider it to be a good copy by Pierino del Vaga. — *Titian*, the Supper at Emmaus, — a noble picture, bought by Cardinal Maurice in 1660, and said to be the original of that in the Louvre; — a portrait. — *Palma Vecchio*, Holy Family and Saints, the Virgin crowning a Figure in front. — *Guercino*, Virgin and Child; a Figure, half naked, with a red Beretta, and bearing a great Sword, strangely called David; a Virgin and Child. — *Panini*, two Interiors, San Paolo fuori delle Mura, and another Church. — *Bassano*, a Market. — *Guido*, Sta Agnese. — *Cignani*, Venus and Cupid. — *Bembo*, the Graces. — *Crespi*, a Confessional. — *Salviati*, Geometry. — *Cesare da Sesto*, Virgin and Child.

Room 3. — *Panini*, Ruins. — *Mantegna*, Holy Family and Saints. — *Paul Veronese*, Pharaoh's Daughter finding Moses, — a splendid picture, in which the artist has introduced his own portrait; Magdalene washing our Lord's Feet, — a remarkable specimen of foreshortening; — Queen of Sheba's Visit to Solomon. — *Bassano*, Rape of the Sabines; a Fair. — *Titian*, Adoration of the Shepherds; — Fall of Troy; — Judgment of Paris; — Rape of Helen; — Æneas sacrificing, — all in Titian's early style. — *Salvator Rosa*, a very fine Landscape, with the Baptism of our Lord. — *Canaletti*, Turin from the N. E.; Old Bridge at Turin. — *Badile*, Presentation in the Temple. — *Beltraffio*, Angels singing. — *Vanni*, a Magdalene. — *Bronzino*, Portrait of Cosmo I., very characteristic. — *Carlo Dolce*, Mater dolorosa. — *Maratti*, the Angel Gabriel. — *Guercino*, a crowned Head, looking upwards. — *Mazzuchelli*, Fulvia fainting before the Head of Cicero, a fine specimen. — *Battoni*, Æneas bearing Anchises. — *Solimene*, four pictures.

Room 4. — *Guercino*, Sta. Francesca Romana. — *Spada*, David. — *Murillo*, Homer, a most vulgar idea of the poet. — *Bassano*, Venus and Cupid superintending the forging of the Armour of Mars. — *Gian Pietrino*, St. Peter the Dominican, and Sta. Caterina. — *Andrea del Sarto*, Holy Family. — *Semini*, Adoration of the Shepherds, on wood, 1584. — *Cignani*, Adonis and his Dog. — *Gian Pietrino*, Lucretia. — *Spagnoletto*, St. Jerome. — *Ricci*, Moses striking the Rock; Daniel. — *Mazzuchelli*, Lucretia. — *Proccacino*, Virgin and Saints, — amongst others, San Carlo Boromeo and Sta Teresa. — *Guido*, Combat between three Sons of Venus and three of Bacchus; — Sampson drinking from the Jawbone, the same subject as that at Bologna. — *Calisto*, St. Jerome. — *Battoni*, Return of the Prodigal. — *Annib. Caracci*, St. Peter. — *Carlo Dolce*, Head of Christ. — *Sasso Ferrato*, Virgin and Child. — *Giorgione*, a Portrait. — *Dominichino*, Architecture, Astronomy, and Agriculture. — *Guercino*, Return of the Prodigal Son, very beautiful. — *Velasquez*, Portrait of Philip IV. — *Carlo Dolce*, Mater dolorosa. — *Bernardino Luini*, Herodias' Daughter receiving the Head of St. John the Baptist. — *Lomi*, the Annunciation. — *Moroni*, Carlo III.; Duke of Savoy and his Wife.

Room 5. — *Cagnacci*, Magdalene. *Piola*, Bacchante. — *Schidone*, two subjects of Children's Heads. — *Raphael*, Virgin and Child, in his very early style. — *Panini*, three pictures of Ruins. — *Guercino*, Head of our Lord. — *Seiter*, the Saviour dead. —

Calvart, Assumption of the Magdalene. — *Moroni,* Portraits of a Doge and his Wife. — *Bassano,* the Saviour dead; — Soldiers mocking Christ. — *Guido,* Lucretia; Fame on a Globe. — *Ricci,* Magdalene washing the Saviour's Feet; Abraham dismissing Hagar; Solomon sacrificing to Idols. — *Castiglione,* a Market. — *Bernardino Luini,* Holy Family. — *Cesare d'Arpino,* Adam and Eve driven from Paradise. — *Sementi,* Cleopatra. — *Daniel da Volterra,* Crucifixion, fine. — *Garofalo,* our Lord disputing with the Doctors, a beautiful Picture. — *Ciro Ferri,* Agony in the Garden. — *Allori,* Jacob's Vision. — *Beltraffio,* Marriage of St. Catherine. — *Giorgione,* Herodias' Daughter receiving the Head of St. John, fine. — *Vanni,* Crucifixion and Saints.

ROOM 6. — *Battoni,* a Nativity. — *Tintoret,* our Lord on the Cross, received into Heaven by the Father. — *Titian,* Portrait of Paul III., fine. — *Pietro da Cortona,* Rebekah at the Well. — *Cambiasi,* Wise Men's Offering. — *Giovanni Bellini,* Virgin and Child, and Saints, a fine picture. — *Tiarini,* St. Peter. — *Morazzone,* Virginia stabbing herself. — *Nogari,* a Man smoking, and three Companions. — *Pordenone,* Holy Family and Saints. — *Guido,* St. John Baptist; Apollo flaying Marsyas, very disagreeable from its truth; St. Jerome. — *Fran. Bigio,* Holy Family and Saints. — *Dan. da Volterra,* Decollation of St. John. — *Piola,* St. Paul. — *F. Francia,* an Entombment. — *Salviati,* the Wise Men's Offering. — *Greghetto,* Satyrs in a Landscape. — *Elisabetta Sirani,* Cain killing Abel. — *Pippi,* St. Matthew. — *Caravaggio,* Reading at Night. — *Bronzino,* Portrait of Leonora of Toledo. — *Fran. del Cairo,* Agony in the Garden. — *Lorenzo Laugier,* Head of our Lord. — *Salviani,* Geometry.

ROOM 7. — *Albano,* Earth, Air, Fire, Water. These allegorical paintings are among the finest works of Albano, who, like every other great master, has had many productions attributed to him, of which he is guiltless. They were painted for Cardinal Maurice; and Albano, in two of his letters written in 1626, has explained the meaning of his allegories with much clearness and originality. The representation of *fire* is Venus. The Cardinal, in his order, had most uncardinally directed the painter to give him "*una copiosa quantità di amoretti;*" and Albano has served him to his heart's content. The amoretti in this and the other companion pictures are exquisitely playful. *Juno* is the representation of the air; and her nymphs are, with much odd ingenuity, converted into the atmospheric changes and natures. Dew, rain, lightning, and thunder form one group, and so on. *Water* is figured by the triumph of Galatea: at the bottom of the picture are nymphs and Cupid fishing for pearls and coral. *Earth* is personified by Cybele, whose car is surrounded by three seasons, winter being excluded. Here the Cardinal's Cupids are employed upon various labours of agriculture.

ROOM 8. — *Sir P. Lely* (?), Portraits of Cromwell and his Wife (?). — *Vandyke,* Holy Family, a rich painting. — *Vanloo,* Louis XV. — *Luca di Leida,* Crowning of a Sovereign. — *Rubens,* four Heads. — *Jan Miel,* a Market. — *Valentin,* our Lord bound. — *Vandyke,* Virgin and Child. — *Mytens,* Charles I. of England. — *Rubens,* an unknown portrait in armour. — *Angelica Kauffman,* a portrait. — *Hondekooter,* Cocks and Hens. — *Rubens,* a Magdalene. — *Mignard,* Louis XIV. — *Teniers,* Peasants dancing. — *Jan Miel,* Royal Chase. — *Rembrandt,* Wise Men's Offering. — *Rubens,* Holy Family. — *Vandyke,* Three Children of Charles I.; Six Heads of Children of the House of Savoy; Portrait of a Lady. — *Pourbus,* Portrait of a Lady of the same Family.

Room 9. — *Rothenhammer*, the Nativity. — *Bernhardt*, a Family at Supper. — *Wouvermans*, a Battle-Piece, *la Bicoque*, good. — *Rubens*, our Lord and Magdalene. — *Holbein*, Portrait of Calvin. — *Vandyke*, Assumption of the Virgin. — *C. Moor*, Pyramus and Thisbe. — *Ravenstein*, Portrait of Catherine of Savoy. — *Rubens*, a Burgomaster. — *Poussin*, Peasants. — *Luca di Leida*, Crucifixion, a triple altar-piece. — *Mabuse*, Crucifixion, excellent. — *Siffert*, Holy Family. — *Geldorp*, Portrait of a Lady. — *Rubens*, two Heads. — *Vandyke*, Holy Family. — *Rubens*, Boar and Dogs. — *Vander Werf*, Adam and Eve lamenting the Death of Abel. — *Rembrandt*, Resurrection of Lazarus. — *C. Netscher*, Knife-grinder. — *Ostade*, old Man and Woman. — *Lustermans*, a Head. — *Rembrandt*, a Rabbi.

Room 10. — *Rubens*, three Heads. — *Vandyke*, Nymphs and Baechantes. — *Fytt*, two pieces of Fruit and Game. — *F. Mieris, sen.*, three Heads. — *G. Crayer*, Our Lord teaching the Doctors; Entombment. — *Holbein*, Portrait of Erasmus; Ditto of himself. — *Teniers*, two Interiors of Public-houses. — *P. Potter*, four Oxen, a well studied and carefully finished work. — *G. Honthorst*, Sampson shorn. — *Vander Werf*, Shepherd and Shepherdess. — *G. le Duc*, a Head. — *Roos*, Sheep, Cows, and Goats. — *G. Terburg*, a Head. — *G. Dow*, Woman looking out at Window; Head of a Man; Boy and Girl at Window. — *Pazzaro*, two Landscapes. — *Holbein*, Portrait of a Man; Ditto of a Lady. — *Wouvermans*, Battle-piece. — *Hans Hemlinck*, History of our Lord's Passion, a most singular succession of scenes spread over the canvas, in the same style as the Nativity in the Boisserée collection. — *Sanredam*, Interior of a Church. — *Schalken*, Painter at his Easel. — *Fran. Floris*, the Arts sleeping in Time of War.

Room 11. — Flower-pieces, by *Breughel*, *Van Huysum*, and *Snyders*.

Room 12. — *A. Durer*, Salutation of Elizabeth, not remarkable; Man praying. — *Holbein*, Portrait called Luther, dated 1542: Ditto of his Wife, same date. — *Stella*, Spring. — *Vouet*, Painting. — *Spranger*, the Last Judgment. — *Templi*, the Virgin and Child appearing to three Knights praying. — *Jordaens*, Our Lord and Angels; raising of Lazarus. — *Vandyke*, Holy Family. — *Teniers*, a Lady and Music, in his best manner; Public-house Interior and Music. — *Jan Miel*, St. Philip and an Angel. — *Rubens* and *Breughel*, Venus and Cupid, in a Landscape. — *Breughel, sen.*, Village Dance. — *Mignard*, St. John; Scene in an Arbour. — *Teniers, sen.*, a Countryman and his Wife talking with a Lawyer. — *Frank*, Cavaliers dancing the Galliard. — *Rembrandt*, Portrait of an old Man. — *Poussin*, St. Margaret. — *Wouvermans*, Halt of Horsemen. — *Rubens*, Portrait of himself when very old.

Room 13. — Twelve Battle-pieces, the Campaigns of Prince Eugene, bird's-eye views, by *Hugtenburgh*, and one by *Borgognone*.

Room 14. — *Breughel de Velours*, River Scene; Ditto, with Ruins. — *Willingen*, Interior of a Church. — *Holbein*, Portrait of Petrarch. — *Jan Miel*, Modeller's Studio. — *Breughel d'Enfer*, Ships burning. — *Peter Neefs*, Interior of a Cathedral. — *Teniers*, a Man playing. — *Jordaens*, Diana and Nymphs bathing. — *Van Vitelli*, Port of Naples; Colosseum. — *Vander Poel*, Fishermen. — *A. Durer*, Deposition from the Cross; Holy Family, fine. — *Salaert*, a Procession in Brussels. — *Lucas van Leyden*, Death of the Virgin. — *Jordaens*, Bear-hunting. — *Gagnereau*, Cupids and Lion. — *Van Musscher*, Portrait of a Poetess. — *Jan Miel*, Roman Ruins. — *Rubens*, Sketch (one of the series of the life of Mary de' Medici). — *Schalken*, View near a Ruin, with Figures. — *Holbein*, Portrait (?). — *Breughel de Velours*, Passage of the Red Sea; a Fair.

Room 15. — *Constantia*, copies of

celebrated Florentine pictures, on enamel, or large plates of porcelain.

Room 16. — Landscapes: 10 by *Breughel de Velours;* 2, *Claude Lorraine;* 1, *Both;* 6, *Vanloo;* 13, *Greffier;* 2, *Vander Meulen;* 2, *Gaspar Poussin;* 2, *Tempesta;* 1, *Brill;* 4, *Vries;* 2, *Manglard;* *Peter Neffs,* Interior of a Cathedral.

Room 17. — Family Portraits of Savoy. — *Vanschuppen,* Prince Eugene. — *P. de Champagne,* Prince Tomaso and his Wife. — *Argenta,* Emanuel Filibert. — *Vernet,* Charles Albert (present king). — Copy of *Guido,* Cardinal Maurice. — *Jan Miel* and others, Portraits.

Upon the northern tower of the Palazzo is the Observatory, established in 1822. It is well furnished with instruments. In antient times it was the post of the king's astrologer.

The *Palazzo dell' Academia Reale delle Scienze* contains the several museums, which have now attained great importance. The principal, unquestionably, is the *Museo Egyzio,* composed in great part of the collections made by the well-known Cavaliere Drouetti, a Piedmontese by birth, but acting as the French consul.

It was purchased by the late king, Carlo Felice, in 1821; some previous but unsuccessful negotiations having taken place, for the purpose of securing it for the British Museum. It is said to contain 8000 articles; and, judging from the general view, the number is not exaggerated; but the want of any catalogue or synopsis, renders it much less useful and satisfactory than it would otherwise be.

The celebrated *Isiac table.* It is a tablet of bronze, of about 4 feet by 3, covered with figures of Egyptian Deities and hieroglyphics, engraved or sunk, the outlines being partly filled with silvering, partly with a kind of niello. According to some accounts, it was discovered at the Villa Caffarelli upon the Mount Aventine, where there had been a Temple of Isis, and presented by Paul III. to a son of Cardinal Bembo. It sustained various mischances: after the "sacco di Roma" by the Constable Bourbon, it was found in the possession of a brazier: others say it was discovered at Casale. Transferred to Mantua, it disappeared after the siege of that city in 1630, and was thought to be lost: but it was found at Turin amongst some lumber in 1709. To Paris it went with other stolen goods, and has now reverted to Turin. This monument is very interesting, as being the first specimen of Egyptian antiquity which attracted attention after the revival of letters, and none has had more eminent hierophants. Olaus Rudbeck, the worthy successor of Olaus Magnus, discovered on it the whole mythology of the Edda. Father Kircher translated the whole into good substantial Latin, and found it contained the whole cosmogony of Hermes Trismegistus. Jablonski showed its perfect agreement with the most orthodox doctrine of Thebes. Winkelman, Schmidt, Montfaucon, have all explained its mysteries. But it is now ascertained to be a pseudo-Egyptian production of the age of Adrian; and great doubts are entertained whether any real meaning at all is conveyed by the imagery.

"In the centre of the principal apartment is an inscription in honour of Champollion, as the Œdipus by whom the Egyptian enigmas were first explained. It is provoking to see the systematic manner in which the continental literati conspire to deny to Dr. Young the merit of being the first discoverer of any meaning in the hieroglyphics; and more particularly since it is uncertain whether any real advance of importance has been truly made, beyond the elements which we owe to his unrivalled sagacity." — *MS. Journal.*

The principal objects are the following: they are, with few exceptions, in the highest state of preserv-

ation. Idols of wood, painted and gilt; household gods; figures of real and ideal animals; amongst others, that which was unquestionably the origin of the Grecian harpy: many with inscriptions painted or written in the enchorial character; others of terra cotta, on none of which such character is found, the inscription being in hieroglyphics.

Animal mummies,—cats, crocodiles, ibisses, fish, monkeys, serpents, heads of calves and bulls, without doubt the bull Apis, many in their original bandages and swathings: all the "abominations of Egypt," dug out of the sands which concealed them, and exhibited here.

Sepulchral Statues.—These are very curious; most of them are husbands and wives, or at least a male and a female, often with a child between them. These have been sometimes considered as Isis, Osiris, and Horus, "mais nous avons changé tout cela." Some are single figures. The females have all most respectable wigs, much like those of the judges in Westminster Hall.

Models; amongst others, of a boat and of a temple; furniture of all kinds, baskets, shoes, sandals, vases, tablets, articles of clothing, and specimens of stuffs and linen, a very great variety.

Clothing for the dead: masks for the faces of the mummies; sandals, upon the soles of which are painted captives with their hands bound; some are negroes, others Jews,—a singular specimen of posthumous triumph.

The *wooden door-case of a temple,* painted of different colours. The colouring was restored by Champollion,—an operation which had been better left alone.

Articles of food for man and beast: pomegranates, bread, onions, eggs, dates, hay, corn, butter,—all preserved in the catacombs.

Female ornaments, some very beautiful and delicate, much finer than any in the British Museum.

Numerous rolls, some of papyrus, others of leather and cloth. They are in various characters, hieroglyphics, hieratic letters and enchorial, with some few in Greek or Coptic. This very valuable portion of the collection is not in good condition: the rolls have been framed and glazed (as at the British Museum), and it has very recently been discovered that they are beginning to decay.

Human mummies. "A head, of which the hair was red or auburn: this seems to show that the party was not a descendant of Misraim, but a stranger, perhaps a Greek. The hairs of the eyelashes even are in perfect preservation. Another head, the face covered with a fine cloth, through which the features are distinctly seen. Upon the forehead is a bandage, in the centre of which is a gold ornament. "Curious as these objects are, such exposure of the remains of the dead is contrary to all natural and sound feeling. However mistaken in its principle, veneration for the dead formed, so to speak, the basis of the religious and civil system of the Egyptians; and it is deplorable to treat the objects of this sentiment merely as a show."—*MS. Journal.*

Mummy chest, of which the interior is entirely covered with enchorial writing; another, of which the hieroglyphics are formed of enamel.

An exceedingly beautiful *sarcophagus of basalt,* supposed to be the tomb of a priest: the hieroglyphics are worked with the delicacy of a gem.

Specimens of Egyptian statuary, many of which are colossal, form the most valuable portions of the Drouetti collection. Most of these are named by the bold erudition of Champollion, and with him must the responsibility rest.

Sesostris.—Perhaps the most remarkable. Whether really the monarch or not, this statue is most evidently a portrait, and full of life. By his side is his queen, as usual with a

wig: it is curious to observe the excessive fondness of the women of Egypt for this deformity. He has a book in his hand. The countenances are not Egyptian: they have not the thick lips and the elongated eye generally so marked in the Egyptian monuments; and this circumstance alone may lead us to doubt the appropriation of the statues.

Sesostris (wholly unlike the preceding), as a Deity between Ammon and Neith, very fine.

Head of a colossal statue of a *Pharaoh*, yet retaining vestiges of the original colouring. Quite an Egyptian, and most true to nature.

Amenophis and his Queen, wigged of course, — fine statues.

Thotmosis II., — singular for the ornaments.

Pharaoh Chebro, in the act of making an offering.

A *warrior*, clad in a panther's skin, of which the head hangs in front. The skin is embroidered with stars. This statue is very remarkable; for, with some variations, it was adopted in the middle ages as the model or pattern of an idol, worshipped by the idolatrous tribes of Mount Libanus.

The *head of a ram*, — colossal and fine.

Jupiter Ammon, — colossal.

An *altar of a circular shape*, with channels for the purpose of receiving the libations; said to be the only example subsisting.

The *Greek and Roman antiquities* are of less importance. *A sleeping Cupid* was honoured by deportation to the Louvre: it is now returned, and is the finest piece in the collection. It is Greek; but, alas! some very provoking doubts have been raised respecting it, as if it were a Florentine or Roman copy of the 16th century. *Antinous.* A colossal bust of the *Emperor Hadrian*: another of *Julian*, of great beauty, considering the period when it was executed. A mosaic pavement, found in Sardinia. Its compartments are separated, but it seems to represent Orpheus playing to the beasts. It is of the best species of Roman work.

The *medals* amount to upwards of 15,000. Amongst these is a gold medal of Athens, said to be an unique; a fine series of the Sassanian kings; the kings of Syria; the Ptolemies. *Bronzes*, some very fine: a very ancient, perhaps Etruscan, *patera*, representing the battle between Theseus and the Amazons, found in the *Po*, near Turin. Others of the same style and date have been found in Savoy. *A faun*, found upon the site of the ancient city of Industria. *Vases*, in style Etruscan, discovered at Monza. *Ivory carvings*, more remarkable, however, for the labour bestowed upon them than for their taste.

The *Museum of Natural History* is peculiarly rich in the mineralogical department, especially (as it ought to be) in specimens of the minerals of the Sardinian states. The other branches are not remarkable.

The Museums are open daily. The *custode* of the antiquities expects a small gratuity.

Università Reale, a very extensive and magnificent building. The cortile is a fine example of the effect produced by the architecture which purists term *impure*—columns encircled by bands, story above story. The cortile is a species of lapidary museum. *Until* recently, the greater part of the Roman and Grecian remains now in the museum, were in the university. Those which remain are principally fixed in the walls. Antiquities are thus seen *sub dio*, to much greater advantage than when under cover and behind glass windows, or within a furnished apartment. Here are the Torsos (no longer Torsos) found at Susa, and now exhibiting themselves as Tiberius and Napoleon (not that the likeness is very striking in either). Nothing can have been in worse taste than such restorations, which convert truth into fiction, and destroy all the benefit of the instruc-

tion which a collection of antiquities is intended to impart. Many of the inscriptions and monuments are sepulchral. Upon the cippus of Quintus Minutius Faber, a wheelwright, he is represented, at bottom, working upon a wheel; and at the top, sick in bed. There are also many medical inscriptions: some of the times of the Lombard kings, Grimoald, from whom the Grimaldi family claim descent, Aripert, and Rothar.

The *Library* is rich. It contains a valuable collection of MSS., many of which anciently belonged to the dukes of Savoy. It was placed here by Carlo Emanuele I.; many collections have been successively added to it. The celebrated Calusio, the author of the Hebrew Concordance, bequeathed his Oriental manuscripts to this library; and it also contains a part of the manuscripts of the Benedictine monastery of Bobbio. These are very ancient and authentic, and probably include palimpsests; but they do not seem to have been examined for the purpose of deciphering any matter of this description which they may contain. A very numerous collection of the Greek chemical and alchymical writers, mostly inedited. Grammarians and physicians, also waiting for the care of some, probably German, editor. After all, it is the Germans who alone have a real appetite for the tough morsels offered by the *Pièces de Résistance*. A manuscript of the "Imitation of Christ," the celebrated work commonly attributed to Thomas à Kempis, and for which posterity has raised so many competitors. If this pious teacher could be himself asked the question, he would be very indifferent as to the reputation for which his admirers so warmly contest. This codex was found at Arona; and in 1687 it was submitted to a regular congress of the Archæologists, held at St. Germain des Prés, for the purpose of deciding upon its antiquity. The question is yet undetermined. Several Bibles, from the 10th to the 16th century, some most curiously and others most richly illuminated. Seyssel's translation of Appian, richly illuminated, and in which is a portrait of the author presenting his work to Louis XII. Hebrew MSS., several inedited. It must, however, be remarked, that the present government, following the example of M. Guizot, has established a board for the publication of inedited manuscripts relating to the history of the present dominions of the House of Savoy; great encouragement being also given to the other branches of literature. The lecture rooms, and other parts of the building appropriated to the business of the university, are not remarkable. There are 47 professorships.

The *Piazza di San Carlo* is the finest at Turin: one extremity is formed by the churches of S^ta^ Christina and of San Carlo Borromeo, from the latter of which it derives its name. It became necessary, after the houses were first erected, to strengthen the columns of the façades by a species of pilaster; and this accidental alteration (as is not unfrequently the case) has produced a better effect than the architect originally contemplated. But the great ornament of this piazza, and indeed of Turin, is the statue of Emanuele Filiberto, presented to the city by King Carlo Alberto, and executed by the Cavaliere Marochetti, born at Paris, but whose ancestors were Piedmontese. Carlo Alberto deserves great praise for the judicious choice of the artist to whom the task was confided. Emanuele Filiberto, Tête de Fer (born 1528, *died* 1580), succeeded to the rights of his father, Charles III. duke of Savoy, 1563, at the time when almost all his dominions were in the power of the French. He revenged himself by continuing in the service of Philip II., and he commanded the troops of Spain at the battle of St. Quentin, where the Constable Montmorency and the flower of the French nobility became his prisoners. A further defeat, sustained by the French, prepared the way for the treaty of Câteau

Cambresis, 1559, by which the duke recovered the greater part of his dominions; and it was agreed that he should marry Margaret, the only sister of Henry II. The nuptials were celebrated with fatal splendour; for it was in the tournament which formed a portion of the festival, that Henry II. received his death wound from the shivered lance of the Count of Montgomery. The remainder of the reign of Emanuele Filiberto was entirely passed in tranquillity. Like the Great Captain of our own age, he seems to have felt that the peace of his country is the best reward which the warrior can earn. "It would be difficult to find many statues, since the revival of the fine arts, equal to this one — certainly, none which can excel it. Following the example of all the best artists, whether of antiquity or of the golden age of Italy, Marochetti has been most carefully attentive to the details. The folds of the shirt of mail, the ornaments of the cuirass, the girths and trappings, the greaves which, as you look upwards, you see are detached from the legs, the spurs at the heels of the rider, the nails in the horse's shoes, are worked with the utmost finish, as carefully as if the statue had been intended for a table ornament; and yet all this minuteness of detail does not interfere with the perfect freedom and life of the figures. The Duke is in the act of sheathing his sword, at the same time that he is reining in his pawing steed. The expression of the double action is admirable: his calm quiet determination in returning the pointed blade, feeling its way into the scabbard, and the exertion of strength without effort employed in restraining the horse, and the horse struggling and yet obeying, all exhibit the most poetical conception, without the smallest sacrifice of truth; for with all this there is no exaggeration or overcharge: it is just so far different from common nature as to give a living poetical character to the bronze, and yet it does not overstep nature. Very striking and instructive is the effect which it produces among the common people: peasants, soldiers, children, workmen, may always be seen round the work of Marochetti, gazing at Emanuele Filiberto and his horse. This tribute, the attention which it wins from the common people, is so rarely paid to works of art, that it affords a strong proof of the excellence of the statue. If you can admit that the principle of raising such memorials be correct, then it must be acknowledged that as a great national monument, presented as a permanent object of interest to the people, Marochetti's work has fully attained its end." (*MS. Journal.*) The basso relievos on the pedestal are of bronze, and represent the two principal events in the life of Emanuel Philibert, — the battle of St. Quintin, and the treaty of Câteau Cambresis.

In this Piazza is situated the *Cabinet of Minerals* belonging to the "*Azienda dell' Interno.*" This Board, whose Spanish name of *Hazienda* is a reminiscence of the influence of the age of Charles V., has the management of the roads and bridges, woods, forests, mines and minerals, and, indeed, generally of the crown domains. The fossils and minerals are arranged *geographically*, according to provinces, and then again according to *communes*, a plan remarkably convenient to the scientific traveller, who can thus, by inspecting the collections, obtain a general view of the productions of the country. There are also some special classes of minerals; amongst others, of the fossil shells of the Collina; models of mines and mining machinery, and specimens of all the indigenous timber trees and shrubs of the Sardinian states.

The *Piazza Vittorio Emanuele* is principally remarkable for its extent and regularity, and the very fine and cheerful view which it commands of the Po, and the Collina covered with

villas and churches, and the Superga towering over all. This Piazza is one of the most pleasant of the great features of Turin, and beautifully exhibits the union of metropolis and country, which is so peculiarly its characteristic charm. The bridge over the Po was begun by the French in 1810, from the plan and designs of the ingénieur-en-chef, Pertinchamp. It was completed by King Vittorio Emanuele, who found it unfinished when he was restored to the throne. It is built of gneiss, and remarkably well planned and executed, having five elliptic arches, each of about 80 feet span. But much bolder and finer is the single-arch bridge over the Dora, one of the widest of stone in the world, built by the late and present kings. Its span is nearly 150 feet; and it is fully worthy of leading to a great Italian capital.

There are very many excellent mansions in Turin, but none which need to be particularly remarked for outward appearance, except, perhaps, the strange unfinished *Palazzo Carignano*, one of the specimens of the fancy of Guarini, and in which he has carried his powers of invention to the greatest extreme. It is an example of the manner in which the idea of the complexity of Gothic architecture was working in his mind, and which he has attempted to imitate by the most extraordinary combination of curves and compartments.

The *Theatre* has been noticed. There are also the *Teatro Carignano*, partly for the regular drama and partly for the *opera buffa* and similar performances: — it was built by the Count Alfieri; and here the first piece of Vittorio Alfieri was first represented; — and the *Teatro d'Argennes*, remarkable for the good arrangement of the scenes and stage. There are also two theatres of fantoccini. The Piedmontese claim the honour of being the inventors of puppet-shows; and they are carried to high perfection in the performances of these very innocent wooden companies. The buffoon character *Girolamo* is of Piedmontese origin, as *Arlequino* is Bergamasque.

There are several respectable private collections of pictures at Turin, of which the principal are the following: —

The *Marquis Cambiano*, to whom the palace, formerly called *Priero*, now belongs. Amongst the finest are two Holy Families, said to be by *Raphael*, and a study of two Heads by the same hand for the San Celso picture now at Vienna; a study of the lovely Madonna della Scodella by *Correggio*, the Virgin and Child with two Angels, painted on paper, and a small Holy Family, also attributed to him. The Death of St. Francis d'Assisi, a composition including 27 figures, by *Masaccio*, whose easel pictures are very rare. The Portrait of the Queen of Louis XII., and a Death of Cleopatra, attributed to *Leonardo da Vinci*; a Holy Family, and a Sta. Barbara, by *Luini*, his scholar and close imitator. St. Agnes, the Angel Gabriel and Tobias, and a Holy Family, by *Andrea del Sarto*. An admirable and splendid *Paul Veronese*, representing the taking of the Vows. A Portrait of Paul Doria by *Titian*, with his signature, and the date 1559. A Venus and Cupid sleeping, by the same hand; and two other pictures, also attributed to him. A fine composition of many figures, the Crucifixion on Mount Calvary, by *Bronzino*. A half-length of St. Peter, a Head of our Lord crowned with Thorns, and a Sybil, by *Guido*. *Francia*, a Madonna. A very fine specimen of *Albano*, representing St. John the Baptist; a Mater dolorosa by *Carlo Dolce*; a Magdalene in the Desert, and his own Portrait, by *Ann. Caracci*; Diogenes, by *Salvator Rosa*; and other interesting specimens of Italian art. By *Rubens* is a fine Magdalene, a small Portrait, painted on wood, Henry IV. taking leave of Gabrielle d'Estrées, and a dance of Satyrs. A fine portrait of a noble Lady in the dress of a Nun, by *Van-*

dyke; a Landscape, with a Man and Animals, by *Paul Potter;* a Portrait of Louis XIV., with four other figures, by *Mignard.* The Marquis Cambiano possesses, besides, a collection of original drawings by *Guercino* and *Palmieri.*

Count Haratch, in his palace in the Contrada di San' Francesco d'Assisi, has also a fine collection, both of Italian and Flemish artists. The Deluge, a fine and well-known picture by *Dominichino;* St. John in the Desert, painted on wood, by *Leonardo da Vinci;* the Attendant of Medea saving her Children from the Flames, by *Mantegna;* — a fine Susannah and the Elders, from the Soderini gallery near Venice, by *Guido;* the Samaritan Woman, by *Bassano,* from the Pisani gallery, also engraved; the Martyrdom of St. Bartholomew, by *Spagnoletto,*—painfully true and forcible in its horrible details; the Prodigal Son, a fine specimen of *Calabrese;* a Virgin, on wood, by *Francia;* a good Holy Family, by *Guercino.* A Portrait of M. Roche, his Wife, and Children, executed by *Rubens* at 22 years old, when, leaving the school of Otho Venius, he came to study in Italy, is highly interesting as a well authenticated picture, both as to date and pedigree: it was in the collection of Madame de Pompadour, and has been engraved by Cousins. St. Jerome, on wood, by *Quintyn Matsys;* a beautiful Sea View, by *Vernet;* and some good specimens of *Migliara,* a Piedmontese artist, recently deceased, once a scene painter, and latterly chiefly occupied on interiors of churches, in which he rivalled Peter Neefs. The portraits, and especially those of eminent Italians, in this gallery, constitute a highly interesting portion of its collection. The celebrated general Gatta-Melata, by *Cappucino;* Cunani, Great Master of the order of Sant' Iago di Compostella, by *Titian;* Campanella the Jesuit, by *Caracci;* Padre Zanchi, of Bergamo, by *Crespi; Paris Bordone,* by himself; and four female portraits, by *Moroni, Bellini, Palma Vecchio,* and *Tintoretto.*

Signor Lavaria, in the Contrada di Sant' Agostino, has a good collection of cameos and gems, medals, and a series of gold coins of the Gothic kings of Spain; stone bas-reliefs, attributed to *Algardi,* and fine statues in ivory, remarkable for their size as well as their fine execution. The principal of his pictures are a "Mater amabilis," by *Luini,* on wood; a remarkable picture, called the Founding of the City of Rome, attributed to *Fra Bartolomeo;* a Virgin and Child, painted on stone (like that at Genoa) by Raphael's scholar, *Pierino del Vaga;* another picture of the same subject, on copper, by *Parmigiano;* a so-called *Guido,* Pindar and the Muses on Mount Helicon; St. Jerome, in the manner of *Michael Angelo.* There is a landscape by *Teniers,* flowers and fruit pieces by other Dutch and Flemish painters; amongst which are placed two landscapes by *Revelli,* a Piedmontese artist still living, and enjoying somewhat of a character.

Signor Deangelis, in the Piazza di San Carlo, has also a collection of pictures of considerable value: a Cupid, by *Guido;* a half-length figure holding a skull, by *Spagnoletto;* a fine battle piece, by *Polidoro da Caravaggio;* a landscape, with figures, attributed to *Titian;* the Adoration of the Magi, by *Rubens;* two Apostles, by *Lanfranchi;* a Lamplight Scene, a Feast, with many figures, by *Gherardo delle Notti;* a portrait, by *Albert Durer;* a Storm at Sea, by *Vernet;* landscapes by *Moucheron,* and fine flower pieces by *Candido Delfiore;* and many others in the schools of *Titian, Caracci,* &c.

The charitable institutions, or *Opere Pie,* of Turin, are numerous and opulent, and bear full testimony to the beneficence of the Italians, which quality they possess to a great extent. A detail of these institutions

would be foreign to this work: a few of the most remarkable may be noticed.

The *Ritiro delle Rosine* was founded by Rosa Govona, a poor girl of Mondovi, who, in 1740, collected a number of other poor girls of her own class for the purpose of living as a semi-religious community, maintaining themselves by their own labour. In 1745 she removed her institution to Turin, and settled here, under the patronage of Carlo Emanuele III. She died in 1776, and is buried in the simple oratory, or chapel, of the Ritiro; on her tomb being inscribed "*Le figlie grate alla Benedetta Madre hanno posto questo monumento.*" The number of inmates is now upwards of 400; and the income of the house, which arises *wholly* from their labours, is upwards of 75,000 francs, with which they are most comfortably and cheerfully maintained. They may quit the Ritiro if they think fit; but few avail themselves of this power. There are several other houses of *Rosine* in other parts of the Sardinian states.

The *Reale Albergo di Virtù* is exactly what we should term an industrial school. It was founded in 1580, by Carlo Emanuele I.; and is one of the many proofs of how much the Italians of that period were in advance of the rest of Europe.

The *Regio Manicomio*, a lunatic asylum, arose out of the voluntary contributions of the fraternity of the Santo Sudario, about the year 1728; and the Prior of the fraternity, with the approbation of the Crown, names the directors. Its management is very mild and judicious: the patients all dine at a common table, and many of the improvements in the treatment of these unfortunate objects recently adopted in England, have been long practised here.

The *Great Hospital of St. John* is of very remote origin, perhaps as old as the cathedral, to which it is, in a measure, annexed. It is now managed by a congregation, composed of six canons of the cathedral, and six decurions of the city: about 6000 patients are annually received in it. The revenues before the Revolution were very large; and now, partly from estates, and also from voluntary contributions, they amount to about 300,000 francs per annum: the contributions are nearly half. In the centre of the wards is an altar, so placed that it can be seen from every bed. This hospital is a great and flourishing medical school.

The hospital of *San Luigi Gonzaga*, founded in 1794, and wholly supported by voluntary contributions, has a larger income than the hospital of St. John: it is also a dispensary. The out-patients are maintained at their own homes for a full fortnight *after* they are represented as cured, in order that they may fully recover their strength, and have an opportunity of looking out for employment. The in-patients are those who are refused admittance elsewhere as incurable. The building is remarkably well contrived and ventilated. Upwards of 120,000 out-patients are annually relieved, and fed, if they require it. This noble institution owes its origin to the late Padre Barachi, a parish priest of Turin, who began by erecting a fraternity for the purpose of assisting the poor at their own houses; and, in the course of twenty years, collected the sums needful for its establishment in the present edifice. Its utility has caused it to be liberally supported by the Turinese: and, generally speaking, both government and people contribute to every charitable or beneficent institution with the most ungrudging beneficence; which, indeed, is the case, with few exceptions, throughout northern Italy.

The *Compagnia di San Paolo* embraces a great number of objects — education, marriage endowments, relief of the *Poveri vergognosi*, i. e. poor not asking charity and medical assistance. Without entering into discussions which would be foreign to

such a work as the present, it may be confidently asserted, that, though there is much pinching poverty at Turin and the Italian cities, — that poverty which shall never cease out of the land, — there is none of the squalid or degraded wretchedness of our metropolis.

The general aspect of the country round about Turin has been noticed. It is exceedingly bright and salubrious; and the sweet smell of the hay from the surrounding meadows is a pleasant and frequent accompaniment, inasmuch as the crops succeed each other four times in a year.

In the *vicinity of Turin*, the *Superga*, with which the traveller becomes acquainted long before he enters the city, is the monument of the vow made by Vittorio Amadeo previously to the battle of Turin. On the 2d Sept. 1706, he advanced with Prince Eugene from Chieri; and, taking his station upon the summit of the Collina, they looked upon his capital, imprisoned by the triumphant army of Louis le Grand. Vittorio here vowed to erect a church in honour of the Virgin, if it should please the Lord of Hosts to grant him and his people deliverance from the hand of the enemy. (These are the words of the vow.) The result of the battle of Turin has been before noticed. The name of *Superga* is said to be derived from its situation, *super terga montium:* one of the many etymologies whose authenticity no prudent dealer would be inclined to guarantee, without a very high double-risk premium. The mountain is very steep: carriages from Turin cannot go up without four horses; and the visitor must either go to this expense, or walk the greater part of the way, that is to say, from the foot of the hill, about four miles from Turin. The elevation, to the summit of the building, is about 2200 feet: the view from the terrace would alone repay the fatigue of the ascent. There is, perhaps, no point whence the rich plain of Lombardy is seen to equal perfection, girded in by its alpine boundary on the north and the Apennines on the south.

The Basilica was begun in 1715, and completed in 1731. Juvara was the architect. The general design is a free, but very able, adaptation of the idea of St. Peter's, but with a bold portico of red and white marble of fine proportions. The high altar is decorated with a profusion of statues and basso-relievos; one representing the siege of Turin — Vittorio Amadeo, Prince Eugene, and the Duke of Anhalt pursuing the enemy. As works of art, the sculptures and paintings are of a very low grade: not so the architecture; it is truly fine, and fully disproves the plausible yet mistaken notion, that excellence in the three great branches of the fine arts must be concurrent. The interior is most impressive from its expanse, the fancy and variety of the ornaments, and the richness of the materials. But above all, is the effect produced upon the mind, by the recollection of the labour and expense employed and incurred in raising the pile. This was the intention of Vittorio Amadeo; and, by placing the church upon this lofty mountain pinnacle, visible so far and wide, miles and miles around, it was his wish that the beholders should be perpetually reminded of the answer which his prayer had received. His tomb in the crypt is decorated (or deformed) by allegorical figures in the worst taste of the last century. The body of Carlo Emanuele rests in the same edifice with that of his dethroned father. The "Genius of War" and the "Genius of Art" in a Christian church seem singularly out of place. The whole is of indifferent workmanship and worse design. The "depositi" of the members of the House of Savoy continue from Vittorio Amadeo to Vittorio Emanuele (died 1821); but the Superga has ceased to receive the remains of the royal family. The

late king Carlo Felice is interred at Haute Combe in Savoy; the present monarch, as has been before mentioned, seems inclined to select the Sacra di San Michele, partly in order (as it is supposed) to mark that with him begins the new dynasty of Savoy-Carignan. The college (often erroneously called a monastery) is upon a large scale. The halls and staircases are grand from their proportions and rich marbles, and the solid decorations of the architect. A series of paintings of the popes, the majority of course imaginary portraits, is placed in the apartments appropriated to the sovereign, who visits the Superga annually upon the anniversary of the battle. The priests who officiate in the Superga constitute an ecclesiastical seminary. The canons who were first placed in it were suppressed in 1833, when the present body was formed in their stead: they are sustained by the king. In this, as in so many other instances, the *tact* of the Romanists, in adapting their ancient institutions to the prevailing desire of the age for the increase of the means of instruction, and thus conceding to the spirit of the times without compromising the principles of the church, is very remarkable.

Vigna della Regina. This palace overlooks Turin, being on the side of the Collina, immediately above the Po. It was built by Cardinal Maurice of Savoy, when he had ceased to be a cardinal; that is to say, when he had hung his broad-brimmed hat on the peg, and doffed his robes, for the purpose of marrying his niece, Lodovica, the daughter of Vittorio Amadeo I. Hence, the views of the city are very beautiful. The entrance of the palace offers a painted ceiling, ascribed to Paulo Veronese, and also some good tricks in perspective, imitation colonnades and the like, of which the Italians have long been fond, and which they still practise with much success.

Il Valentino, built by Christina of France, the wife of Vittorio Amadeo I. and daughter of Henry IV. and Mary of Medicis. As far as the design of the original building has been executed, it is a regular French château, and quite declaring its origin: hence its historic interest; and the king has had it restored with much care and taste. The gardens are very agreeable; one of them is the botanic garden of the university. It is most pleasantly situated on the banks of the Po. A subterraneous marble staircase by which you descend from the palace, has a poetical and romantic effect.

Stupinigi, about 8 miles from Turin. A fine avenue leads from the city to this unfinished hunting lodge or palace, of which the object is very unequivocally announced by the bronze stag which crowns the roof. It was erected by Carlo Emanuele III. from the designs of Juvara. The elevation is finely varied by the masses, semi-castellated in form, of which it is composed. Napoleon lodged here in his way to Milan, when about to receive the fugitive iron crown. It contains some tolerable paintings: a good *Vanloo,* representing Diana bathing. It also contains much perspective painting, which is well worthy of being studied for the art with which it is executed.

Castello di Aglie. The favourite country residence of the late king, Carlo Felice, and now of the queen dowager, remarkable for the extreme purity and pleasantness of the air. It contains a small but very choice collection of Roman antiquities.

TURIN to Cormayeur and the Val d'Aosta. (*Swiss Handbook.* Route 107.)

TURIN to Romagnano. (*Ibid.* Route 103.)

ROUTE 2.

TURIN TO MILAN, BY NOVARA.

16 posts (or 72 miles).

This road affords a continued suc-

cession of beautiful scenery. During the greater portion of the journey the Alps are always in sight. Rising, as they do, from the plain, they offer perhaps even a bolder aspect in the distant view than when you are in and amongst them, as in Switzerland: their culminating point is the Monte Rosa, next in height to Mt. Blanc. On quitting Turin you have the Collina to the south, in all its loveliness, crowned by the commanding Superga, which seems as if it never would leave you.

Cross the fine bridge over the Dora-Susina on leaving Turin: a toll of 1 fr. is paid per horse.—The same is paid on all the other bridges. Shortly afterwards two other bridges cross the Malone, and its branch, the Malonetto, both frequently inundating the adjoining country.

*1½ *Settimo*, a small village, bearing in its name the reminiscence of its Roman origin, *ad septimum lapidem.*

Brandizzo, a village or *borgo* of great antiquity, though now having nothing to show for it. It is noticed in the ancient itineraries, as one of the stations where the pilgrims to Jerusalem were accustomed to change horses.

Cross the torrent *Orco*, which, like the other streams already passed, contributes to the Po, and, like that powerful river, frequently inundates the adjoining lands. It is said that the periods of the duration of the floodings of these streams are regular, and usually last each for a determinate time. The floods of the Malone last twenty hours, and those of the Orco thirty, thus bearing an analogy to intermitting springs. Gold is found in the sands of the Orco; the right of washing which is let out by the municipality of Chivasso for a small sum; the time consumed in the search rendering the employment here, as elsewhere, a most unprofitable branch of labour.

The banks of the Orco are beautifully wooded.

1½ *Chivasso*, a small city, heretofore of much military importance, but now fortunately unfortified. It was long considered as the key of Piedmonte, and in 1798 it opposed a considerable degree of resistance to Marshal Joubert when executing the decree of the Directory, by which he was ordered to dethrone the House of Savoy. The fortifications were destroyed by the French in 1804, when their possession of Lombardy placed Chivasso in the midst of their own territory. Chivasso was the ordinary court and residence of the Marquises of Montferrat, who, as sovereigns, held so conspicuous a place in the history of mediæval Italy, though Casale was their proper capital. The Marquis Giovanni, surnamed *the Just*, who was much loved by his people, died here in 1305, after a tedious and wasting sickness. He had been attended during this malady by Manuel di Vercelli, a physician of great reputation for skill. Manuel followed as one of the mourners. There is an old jest in Joe Miller of an M. D. in a similar situation being told that he was "carrying his work home." The people of Chivasso believed it. Suspicions had been spread that the good marquis had died in consequence of the want of skill, or that somehow or another the doctor had despatched his employer; they rushed upon the luckless scholar of Avicenna, and literally tore him in pieces. The Marquis Giovanni had no children; and his dominions devolved upon his sister Violante (Irene the Greeks called her), the Empress of the East, wife of Andronicus Comnenus Paleologus. Their second son, Theodore, was selected to exercise his mother's rights, and in his person began the dynasty of Montferrat-Paleologo, which continued until it became extinct in the person of Giovan' Giorgio, who died in 1553.

The city (we should call it a good sized market town) consists of two adjoining groups of streets and buildings,

and which anciently, probably, formed two distinct jurisdictions. The church of *San Pietro* is in the style which, in France, would be termed the *renaissance*, and dates as early as 1425, but it has all the peculiarities of Italy. The front is most curiously decorated with ornaments and entire statues in terra cotta, of great elegance, but much defaced; and it would be well if some artist would take pity upon it before it suffers further devastations.

The remains of the ancient palace, or castle, of the counts of Montferrat, consist of an octangular tower, upon the summit of which are growing two mulberry trees, an evidence of the long period during which it has been abandoned to decay. The fine views of the Alps continue increasing upon you as the road advances.

2 *Rondissone*. Cross the Dora Baltea, rushing as rapidly as the Dora Susina to pour its contribution into the Po. All these streams are remarkable for the rapid descent of their channels, less broken by cascades than is usual in mountain torrents, and they are also unusually lasting: they very rarely, if ever, become dry.

2¼ *Cigliano*, now dismantled, but once surrounded with walls and towers. The old church is rather an interesting object; but the main beauty of this vicinity is to be found in the Monte Rosa, which is hence seen rising in great magnificence.

1¾ *San Germano*, also once fortified, but now dismantled. In this neighbourhood the women wear a peculiar ornament, or head-dress, if it may be so called, which exists, with more or less variation, throughout Lombardy. It consists of rows of large pins radiating round the head; and which, if the wearer happen to be young and pretty, have, and only then, a pretty effect. Here these pins terminate in balls, either gilt or of polished brass. The dialect of the people is completely *Milanese*; and the style of all the ancient buildings shows that the traveller has entered the bounds of the historical Lombardy.

1¾ *Vercelli* (Leone d'Oro, an untidy Italian inn of the usual class: La Posta, of the same kind), a city, the seat of a bishopric, of great importance in the middle ages, and still containing a large population, and with great appearance of activity. It covers a wide tract of ground, and is surrounded by boulevards, of which those on the N. W. command the finest view of the Alps. At this extremity of the city is the *Duomo*. It was built by Pellegrino Tibaldi, towards the middle of the 16th century. "The ancient Basilica would have been preferable; but this is nevertheless a noble building, admirably proportioned, one which makes men look small, which, after all, is the real test of architectural grandeur."—(*MS. Journal.*) It is throughout in the best style of Italian architecture, and proves that Pellegrino well understood his science. The traveller will find several of his works elsewhere; but this, perhaps, is the best of them. "During the French occupation, this building, *because* it was a church, was exposed to the utmost degradation and ruin. They turned it into a stable, burned all the woodwork of the choir, and defaced and mutilated the tomb of St. Amadeus of Savoy. All this damage has been recently repaired, and well. The tomb of St. Amadeus has been richly decorated with silver. The portico, by Count Alfieri, reminds one of some of Piranesi's fancy compositions, and is beautifully original and bold. Instead of a poor disconsolate row of columns vainly trying to look like a heathen temple, it may be called an ante-church, entirely similar in spirit, though quite unlike in form, to the porches of a Gothic cathedral. It exhibits the last traces of Italian genius, the flame flickering in the socket before it expires; and the view

of the landscape, seen from it and through it, is such as Italy only can afford. In this church are interred St. Eusebius, the first bishop of the see, and St. Amadeus. The sepulchral chapels, in which the bodies are deposited, are sumptuously ornamented; and the whole entrance should be studied as a model of cheerfulness and grandeur. Of course, it would have been much better to have allowed the old Lombard edifice to stand; but since it was to be demolished, there is so far a gain in having it replaced by a structure of so decidedly Christian a character, instead of by such a piece of frigidity as would have been produced by the Italian architects of the present day." — *MS. Journal.*

The library of the cathedral has escaped spoliation, and contains a collection of manuscripts of great antiquity and value. The most remarkable is a copy of the Gospels written by St. Eusebius, the founder of the see in the fourth century, and which, being much decayed, even in the reign of Berengarius, king of Italy (see *Monza*), was, by the order of that monarch, bound in silver; and it yet remains in this cover, with the inscription, testifying the name of the donor, in the following verses:—

"Presul hoc Eusebius scripsit, solvitque vetustas;
Rex Berengarius sed reparavit idem."

The silver cover is ornamented with rude chasings: it represents our Lord seated upon a species of throne composed of two zones ornamented with gems, and which have been explained as representing the earth and the heavens. Upon his knees is an open book, the Gospel, presented to mankind. Olive branches surround the tablet, as the emblems of peace. On the other side is St. Eusebius in his robes, but merely designated as "Eusebius Episcopus;" the absence of the epithet *Sanctus* being conformable to the usages of high antiquity. This manuscript is considered as of the greatest importance in biblical criticism. It is a Latin version, and supposed to be the most authentic copy of that called "Itala" by St. Augustine, and employed in the earliest ages of the Western Church, until its use was superseded by the Vulgate; and this manuscript being older than any Greek manuscript now extant, it is in one sense the most ancient copy of the Gospels existing: hence, when a question arises as to various readings, the soundest and most judicious critics give the preference to those which are supported by the "Codex Vercellensis." The Gospels are arranged in the following order: — St. Matthew, St. John, St. Luke (here called "Lucanus"), and St. Mark. It is written in capitals, in two columns; the writing is much faded, and the evanescent character can scarcely be traced except by the indentation of the pen in the mouldering vellum. St. Eusebius always carried this volume about with him; and this most valuable monument of the primitive Church is the earliest certified autograph in existence. Besides the injuries which the manuscript has sustained from the tooth of time, it has been strangely mutilated to gratify the former devotion of the people of Lausanne, who in the 15th century erected a church in honour of St. Eusebius, and in whose favour Bonifazio Ferreri, the then bishop of Vercelli, detached a leaf, which he sent to them as a relic of the holy prelate whom they thus revered.

Amongst the other manuscripts are *Anglo-Saxon poems*, including one in honour of St. Andrew, and very possibly brought from England by Cardinal Guala, of whom we shall shortly have occasion to speak; — the *Recognitions of St. Clement*, a very early manuscript, but whether the work be really the production of this apostolic father, is a question upon which theological critics are much

divided; — the laws of the *Lombard kings*, written in the reign of King Luitprand, and therefore not later than the year 744.

The church of *Sant' Andrea* was erected by Cardinal Guala, who filled the office of papal legate in England in the reign of John and Henry III., and whose name is connected with some very important transactions during that turbulent period. He built the whole from the ground. Over one of the lateral doors, he is represented as in the act of dedicating the church; and his merits are recorded in rhyming Leonines, in the first of which, by a poetical licence for which grammarians have not given a name, one word is dovetailed into the centre of another, that is to say, the word Car——dinalis is split into two, and the word Guala inserted in the gap between, for the purpose of rhyme, rhythm, and reason: —

"Lux cleri patriæque decus Car*guala*dinalis,
Quem canon atque artes, quem Sanctio canonicalis,
Quem lux dotavit, quem pagina spiritualis."

The Cardinal left all his property to the Church, and amongst the relics which he deposited there was part of the sword by which Saint Thomas à Beckett suffered martyrdom. The *basso relievo* was, of course, put up after his death: it should be used as an illustration for a pictorial history of England. Cardinal Guala was a most strenuous ally to King John. He excommunicated Prince Lewis, when called in by the rebellious barons of Runnymede (1215), with bell, book, and candle; and upon the accession of Henry III., he was one of the ministry by whose exertions the royal authority was in great measure supported and restored; but his exertions were not entirely disinterested. He made heavy demands upon the clergy generally, besides sequestrating (to his own use) the benefices and preferments of those who were in opposition to him; and he thus amassed the fortune, the thousands of English pounds sterling, with which this fabric was raised and endowed.

This church of St. Andrew is of great importance, in consequence of its date being so nearly ascertained. The front or façade is purely Romanesque, or, as we should say, Norman; a fine circular window forms one of its chief features. The remainder of the building, with its four fine and picturesque towers, is in the pointed or Gothic style. There is no appearance of transition from circular to Gothic: they stand in apposition without any middle term; and the difficulty of making the Italian styles of Gothic fit into any of our orthodox theories, is enough to drive an English antiquary into sheer despair.

Ranges of pointed arches surround the exterior, producing a fine relief of light and shade. The roof is of painted tiles, diapered in patterns, like St. Stephen's at Vienna: whether this be a German fashion introduced into Italy, it is hard to say. A cloistered court or *Parvis* in front, adds much to the solemnity of the effect. This noble building was *condemned* by the French, and ordered to be demolished for the sake of the materials; but the restoration of the royal family saved it. The church is now in perfect repair, and constitutes one of the great ornaments of the city. The many ancient tombs which it possessed have been destroyed, with the exception of that of the first abbot, Tomaso Gallo (ob. 1246), upon which is a curious fresco, in which he is represented as surrounded by his disciples; amongst others, St. Anthony of Padua. The church has lately had the addition of painted glass and Gothic confessionals, not in the best possible taste, but still so far agreeable as showing the rise of a new feeling in Italy, — a respect for Gothic architecture.

The *Hospital*, founded by Cardinal

Guala, retains its original endowment and destination. It contains a picturesque cloister, with the arms of its benefactors; and a so-called Museum, not of much value.

In the church of *San Cristoforo* are some of the best works of Gaudenzio Ferrari. They are frescoes, and exhibit his merits much more forcibly than oil paintings; and are also in a much more genuine state. Gaudenzio, who is now reckoned by his admirers as one of the seven great painters of Italy, though much less known beyond the Alps than many inferior masters, was born in 1484, in Valduggia, about 40 miles from Vercelli; and not being able to find a teacher of the art he loved, in his native place, he came to Vercelli for the sake of instruction. Giovenone was his master; and so proud was he (and justly) of his pupil, that in some of his paintings he signs himself "Jeronimo Jovenone, maestro di Gaudenzio." The magistrates of Vercelli gave him the municipal freedom; and the city where Gaudenzio was thus instructed and adopted, claims him as her own. "Gaudenzio possesses a most rare merit; he is amongst the very few Italian painters who never profaned or degraded their talent. Except when he helped Raphael in some of his compositions from heathen mythology, he never painted any other than devotional subjects; and, perhaps, with the exception of Frate Angelico da Fiesole (see Florence, *San Marco*), no artist has exhibited to the eye such a transcript of a reverential, and yet cheerfully devotional mind. In representing the most awful and mysterious scenes there is nothing painful (as is so often the case with Rubens), but you feel that he was comforted by the mental contemplation of the subjects which he made visible in colour and form; and his life was as irreproachable as his works. There are many peculiarities in his style; and, as Lanzi has truly observed, no person who has ever once seen his productions can fail to recognise them again at the first glance. One of these peculiarities is a frequent departure from what may be termed the conventional arrangement of sacred subjects. It is quite evident that Gaudenzio thought over and over upon them, until he quite realised them in his mind. Hence his great originality, even in subjects the most commonly repeated by artists. His colouring is rich and forcible; so much so, that his pictures look fresh amidst their decay. He was a consummate master of linear perspective, and his landscapes and views of buildings are full of admirable touches of fancy and nature." — *MS. Journal.*

This church, now belonging to the Jesuits, was anciently a convent of *Umiliati*; and Gaudenzio executed the paintings at the request of Andrea and Angelo de' Corradi, brothers in blood as well as in profession, being both members of the convent, 1532. The subjects are the following: they are in the chapels, which form a species of transept between the nave and choir.

The *Crucifixion*, of which there is the finished sketch in the gallery at Turin, remarkably forcible and rich in colouring; many of the figures wonderfully foreshortened and relieved from the dark background. The foreshortenings are like those of Albert Durer, the rules of perspective being strictly observed in them; and the whole composition exhibits the most extraordinary vigour. The Roman Centurion, a most singular figure, armed and clad nearly in the fashion of the court of Henry VIII., is the most prominent figure in the second range. Of course there is no attempt at accuracy of costume in this portion of the composition; and these licences do not in the least diminish the pleasure which it affords. In the right-hand corner is the portrait of Padre Angelo. The

angels hovering about the cross, one receiving the soul of the good thief "Gestas" (according to the legend), and another weeping for the loss of the soul of the impenitent thief "Dysmas," are beautifully conceived. The demon carrying off the soul of the bad thief is common enough, but the idea of the sorrow of the guardian angel is new in such representations.

Our Lord preaching, or *relating a parable*; finely painted, but damaged.

Our Lord at the Table of Simon the Pharisee, the Magdalene kissing his feet. Very many figures are introduced: the composition, as well as the colouring, exhibits the greatest force and vigour.

A Scene from the legendary Life of the Magdalene. It is an ancient historical tradition in Provence, that St. Mary Magdalene, St. Matthew, St. Lazarus, with some other disciples of our Lord, after his ascension, being expelled by the Jews, embarked from Judea, and landed at Marseilles, of which place St. Lazarus became the first bishop, and where they were received by St. Maximin, afterwards bishop of Aix, and St. Marcella. The city is seen in the distance: the perspective, both linear and aerial, is managed with great skill. Two kneeling figures, one holding a sword, the other reverently looking at the holy strangers, are peculiarly expressive.

The *Assumption of the Magdalene*, represented as surrounded by angels.

The *Birth of the Virgin.* The figures of the attendants are very true to nature; but the subject is one which can never be rendered dignified.

The *Sposalizio.* The attitude and expression of the Virgin is most graceful, the bridesmaid scarcely less so. In the background the painter has introduced the Presentation.

The *Assumption of the Virgin.* Splendid in its composition: the angels hovering round her seem actually floating in the air. The group of the apostles, dividing, as it were, the composition, exhibit great management and skill.

The *Nativity.* Treated in a peculiarly original and unconventional manner. The Virgin is kneeling before the infant Saviour, who is presented to her by angels. In the background two other subjects are introduced, the Annunciation and the Visitation of St. Elizabeth.

The *Adoration of the Magi.* Many portraits are evidently introduced into this composition, particularly a prominent figure with a cap and feathers. So also the bearded king kneeling before the Virgin. Groups of pages, esquires, and attendants fill the scene, full of life and movement.

St. Nicolas, Bishop of Bari, and St. Catherine of Sienna (erroneously called St. Teresa by the custode), presenting two novices (ladies of the noble Vercellian family of Lignara) to the Virgin: fine portraits, and full of character.

St. Christopher and other figures, upon pannel. The painter has so far followed the popular legend as to represent the saint rather larger than the other figures. St. John the Baptist is seen in the background. Two portraits of Umiliati monks, probably the donors, are introduced. Above is the Virgin, forming the group into a pyramid. This painting is peculiarly valued by Lanzi.

In the sacristy is a good *Lanino*, St. Peter Martyr and another monk; thorough monastic faces.

The frescoes are all more or less injured. The first damage occurred during the siege in 1638; but much greater mischief was sustained by the constant Vandalism of the French. They converted the church into a place of custody for refractory conscripts, and the paintings have suffered greatly from the wanton idleness of the prisoners.

Church of Santa Caterina. Here is also a Ferrari — the Marriage of the patron saint in this painting, St.

Francis. St. Agapet and St. Anthony are introduced.

San Bernardino, an exceedingly beautiful fresco. It represents the preparation for the crucifixion, — the Virgin fainting, our Lord bound and guarded by a soldier. This church has some curious relics of Lombard architecture.

There were several other frescoes by Ferrari in the city; but they perished when the churches which contained them were demolished by the French.

In the *Casa Mariano* is a fine fresco by Lanino, the Feast of the Gods, and some other allegorical and mythological figures.

Cross the Sessia, which runs hard by Vercelli. Extensive plantations of the pseudo-acacia follow, a tree not of remarkable beauty. When they are passed, Monte Rosa opens again with the greatest beauty, and hence to Novara, generally, the wall of the Alps is seen in wonderful majesty. This mountain view is much enhanced in effect by the peculiar characteristics of the great valley of Lombardy. The traveller has begun to make acquaintance with these already at Susa; but they now become more and more apparent, for, though the mountains are constantly in sight, you are entirely out of their territory. The open face of Flanders is not more level; and the soil, much intersected by trenches and small canals, is teeming with exuberant fertility. In the same manner as, in Turin, you have the striking and singular contrast of the busy city and the untrodden Alps, so, equally here, you have the contrast of the richest scenery of the plain and of the lofty mountain, and each of the most decided character.

1½ *Orfengo.*

Lomellino.

1½ *Novara.* (*Inns:* Albergo de' tre Rè, a tolerable Italian inn. Another, the Pesce d'Oro, is about to be fitted up on a more extensive scale.) A flourishing city, containing 16,000 inhabitants. Novara retains portions of the regular fortifications, which have withstood many an onslaught. They are partially dismantled, but continue for a sufficient extent to afford pleasant walks, such as the ramparts of continental cities generally furnish; here peculiarly so, from the vicinity of the Alps. This, perhaps, is the point from which Monte Rosa is seen to the greatest advantage. Around extends the plain, cultivated like a rich garden; but the soil is marshy, and the neighbourhood is considered rather insalubrious.

The *Duomo* is a very early and noble Lombard building, somewhat damaged by neglect and weather on the outside, and ten times more so by recent repairs and adornments within. The forms of Lombard architecture invite, with unhappy facility, the introduction of classical Italian architecture; and the choir and transepts are entirely masked by the stucco, the paintings, and the gildings introduced within the last twenty years by a misplaced liberality. The high altar, though quite out of place, is a splendid structure, towering in the centre of the choir. It has some sculptures by Thorwaldsen, finely executed, but not remarkable as to design. The nave remains nearly in its original state; many ancient columns are inserted; and the *grandioso* character yet discernible makes one the more regret the modern innovations.

In the chapel of St. Joseph are several frescoes by Luini, the best scholar of Leonardo. The Sibyls — portions of the history of the Virgin, partly scripturral and partly legendary. They are rather injured by damp; but enough remains to show that they fully deserve the praises which have been bestowed upon them, by those who saw them when they were more perfect.

"The pavement of the Duomo is a

noble relic of the original structure. It is a Mosaic, worked and laid completely in the Roman manner, probably by Byzantine artists of the 9th or 10th century: only two colours are employed, black and white. The compartments are divided by borders of frets and grotesques, such as are usually found in the tesselated pavements of Roman baths. The figures in the medallions are all birds:—the pelican, an emblem of the love of the Saviour; the phœnix, of the resurrection; the stork, of filial piety (*i. e.* towards God). They are very remarkable as early specimens of Christian allegory, and still more instructive on account of the marked and intentional absence of any figures which could become the object of worship: a silent *protestant* witness, in fact, against the abuses and superstitions which now prevail."—*MS. Journal.*

There is a square atrium, or cloistered court, in front of the cathedral, in the walls of which are inserted many Roman and mediæval monuments, including also an inscription in what appears to be a barbarous or colloquial corruption of Greek. The side opposite to the great door of the cathedral opens into the baptistery. This very curious sanctuary is circular, and supported, as is the case with almost all the very early baptisteries, by ancient columns; and hence the tradition, almost invariably annexed to these buildings, of their having been ancient temples; but it is quite possible, or rather most probable, that the columns of Roman workmanship belong to the Christian era of the Empire. One heathen remain, however, it certainly exhibits; a circular funeral urn, or tomb, of Umbria Polla, used as the font, without any alteration.

"The recesses between the columns contain the events of the Passion. The figures, in plastic work, are as large as life, coloured; and in some cases the resemblance to life is completed by the addition of real hair. They are probably by Gaudenzio Ferrari, who excelled in this branch of art; and many of the figures are of exquisite workmanship. The two finest groups are the Garden of Olives and the Scourging of our Lord; which last, without being in the least disgusting or painful, is most deeply affecting. One of the executioners is sitting down, tired with his work; the Roman soldier looks on with pity; the other can no longer look, and turns away. These representations are so entirely at variance with our conventional rules, that it requires a considerable degree of mental exertion to appreciate them. The first step in this, and many similar occasions, must be for the observer to forget all that he has read upon the theory of the fine arts; and, to form his opinion, as the judge tells the jury, not to mind what they have heard out of court, but to give their verdict upon the evidence before them. In so doing, you must recollect that the only valid plea by which the introduction of images into churches is attempted to be justified by the Romanists, is, that they are books of instruction to the common people; and certainly neither mere painting nor mere sculpture, can realise the events of Scripture to the mind in a manner so vivid as this union of form and colour. You will rarely enter this baptistery without finding individuals employed in acts of devotion before these scenes; some reading appropriate selections from scripture, some engaged in prayer, but not praying to the images, for the circumstance of their forming entire groups prevents any one being singled out as the object of worship: and, let us repeat, that the independent judgment which we have ventured to advise the traveller to assert in Italy, will be much strengthened by his asserting it in the baptistery of Novara."—*MS. Journal.*

The archives of the Duomo contain some curious specimens of the an-

tiquities of the Lower Empire and the middle ages. Two remarkably fine ivory diptychs: — both are consular; on the first, the consul is represented at full length under a species of cupola supported by columns, in the style of which we may see most evidently the transition which produced the Romanesque or Norman style. This diptych contains a list of the bishops from Gaudentius to the year 1170; the second bears the bust of a consul, and contains another list of the bishops from St. Gaudentius to William of Cremona, in 1343.

The Duomo of Novara is known in Italy as a distinguished school of music; and the office of Maestro di Capella has usually been given to eminent composers. In more recent times the place has been held by Generali and Mercadanti.

If in the Duomo we deplore the disfigurement of the ancient building, we have, in the *Basilica of San Gaudenzio*, the patron saint of Novara and its first bishop, to lament the loss of the whole, except a few portions of the ancient mosaic of the pavement, which appears to have been nearly the same in character with that of the Cathedral. It was entirely rebuilt by Pellegrino in the 16th century, and is certainly a noble structure; the sepulchral chapel of the patron saint, and the high altar, both splendidly and recently decorated, add much to its effect. This church contains one of the finest specimens of the works of Ferrari. It was originally the altar-piece of the high altar; but upon the latter being re-constructed, it was placed in a side chapel. It consists of six compartments or tablets, inclosed in a framework richly carved and gilt, and also executed by him. The date of this work (1515) is exactly fixed by the contract between the artist and the chapter, and which is yet subsisting in the archives of the church. The principal compartment contains the Nativity. In another division are introduced St. Ambrose, as the patron of the metropolitan province, and St. Gaudentius as the patron of this particular church and diocese. Much gilding is introduced into the garments of the figures; and this adornment is the subject of a special clause in the contract. The style of the painting altogether exhibits the transition between the mediæval school and that of the Leonine age; but Ferrari always evidently had his affections (if such a term can be used) fixed upon the simpler and devotional feeling of the earlier periods, in preference to the secularized, heathenized, and voluptuous tone which speedily alloyed the higher tendencies of Christian art. In another chapel is a crucifix modelled by Ferrari.

The church also contains — *Moncalvo*, the taking down from the Cross; *Morazzone*, the Last Judgment; and some very good recent frescoes by *Sabetelli*. The archives of San Gaudenzio are very valuable. A consular diptych of great beauty, and some early manuscripts, are remarkable.

San Pietro al Rosario. Formerly annexed to a Dominican convent, now suppressed. It contains some good wall paintings in oil by a Novarese artist of the last century, and also by *Giulio Cesare Procaccini*. Here sentence was passed on Frate Dolcino, one of the most memorable of the Manichæan heretics of the middle ages. Frate Dolcino united the tenets of Manes with the doctrines of the modern Socialists: he mustered a very large body of adherents, to the amount of 5000 or more; but having retreated to the mountains above Vercelli, where he was taken by the Novarese, he and his companion Margaret were burned alive, March 23. 1307. Their execution was accompanied with circumstances of that most grievous cruelty which constituted one of the great sins of the Roman Church during the middle ages. Dante introduces Mahomet

requesting him to warn Dolcino of his approaching fate: —

"Or di a fra Dolcin dunque, che s' armi,
Tu che forse vedrai il sole in breve,
(S' egli non vuol qui tosto seguitarmi)
Sì di vivanda, che stretta di neve
Non rechi la vittoria al Novarese,
Ch' altrimenti acquistar non saria leve."
Inferno, xxviii. pp. 55—60.

"Thou who perhaps the sun wilt shortly see,
Exhort Friar Dolcin, that with store of food
(Unless he wish full soon to follow me)
He arm himself; lest, straiten'd by the snow,
A triumph to Novara be allowed
O'er him whom, else he could not overthrow."

San Mario has some good paintings, of which the best is the legendary martyrdom of the patron saint, by *Crespi*. San Carlo Borromeo, by *Moncalvo*, in procession, offering up prayers for the cessation of the plague at Milan, is a curious historical picture, and not without merit.

Much building is now in progress at Novara, exhibiting the advancing state of the country. The *Mercato*, which also contains the offices of the Tribunal of Commerce, is really a good building. It is built from the designs of Professor Orelli of Milan, who, with a rare degree of boldness, has ventured to adopt a style formed upon that of Brunelleschi, that is to say, making the arches rise from the single columns which support the building, which are of granite, and of the Doric order. This building, which is not yet completed, is said to have cost the sum of a million livres (Milanese currency), or upwards of 40,000*l*.

The *Ospedale Maggiore*, with its cortile supported by 88 columns of granite, less ornamented than the *Mercato*, is also a great ornament to the city. The low ancient streets of cloistered arches are disappearing before the lofty arcades after the fashion of Turin, — an ambiguous improvement in the eyes of those who are fond of the picturesque.

The statue of King Carlo Emanuele III. by Marchesi, lately erected near the *Palazzo della Giustizia*, has remarkable freedom in the action. It was at Novara, that the dignity of the Sforza family came to an end. Ludovico Il Moro having regained Milan, which had been occupied by the French under Louis XII., he advanced to Novara, then occupied by Ivo d' Allegre, and laid siege to the city. The strength of the garrison consisted in a large body of Swiss mercenaries, — mercenaries in the worst and basest sense of the term. The army of Ludovico contained equally numerous bands of the same hirelings; and the report of the good pay and good wine and good plunder which they enjoyed under the Duke, induced those in the French service to pass over to the Milanese camp, and Novara surrendered. This help was Ludovico's ruin. The base Trivulzio (see *Milan, Sant' Eustorgio*), and Bussy, the French envoy to the Swiss Diet, bribed the Swiss, who refused to give battle. Ludovico entreated them at least to stipulate for his safety, or to allow him to retreat under their protection. This they refused; but suffered him to try to escape disguised as one of them, together with such of his family as might have most reason to fear for their personal safety. But how could Ludovico — tall, weakly, thin — pass for a Swiss landsknecht? So he put on the garb of a Franciscan, and personated a chaplain; but he appears to have afterwards changed this disguise for that of a soldier. Perhaps he might yet have fled; but Rodolph de Salis, a Grison, and Gaspar Silen of Ury, betrayed him to the French, who seized him and carried him to France, where, transferred from dungeon to dungeon, he died in the castle of Loches, after a long and most desolate captivity. But the Swiss were not yet satisfied. On the return to their mountains, they seized Bellinzona, the key of Lombardy, and which they still retain. Probably this was a part of the compact with France, and thus they com-

pleted their campaign with consistent perfidiousness.

Leaving Novara, enter a new road, which as yet (1841) is in a very indifferent condition, and in which the carriage ploughs up the heavy soil.

Trecate. Beyond this place you reach the Sardinian Dogana of San Martino, and shortly afterwards you cross

The Ticino, the boundary between the dominions of Sardinia and Austrian Lombardy. It is here a fine river, and gold is said to be found in its sands. The bridge, of eleven arches, is a fine solid edifice: it was begun by the French, and completed by the two sovereigns whose territories it joins. The Austrian Dogana is encountered shortly after the river is passed.

Near this place begins the *Naviglio Grande*, which, first reaching Milan, connects the Ticino and the Po, and is remarkable as being the earliest artificial canal in Europe, with the exception (not entirely certain) of that between Ghent and Bruges. It was begun in the 12th century. The first line ended at Abbiate-grasso, and appears to have been intended principally for the purposes of irrigation. In 1259 it was continued to Milan by Napoleone della Torre, and also deepened and better adapted for navigation. It is still highly useful for its original purpose. The country on either side is watered by the numerous cuts which communicate with it. The flood-gates are locked and opened when required, under particular regulations, so as to secure to the adjoining landowners their due share of the fertilising waters.

2¼ *Magenta.* This is the first Lombardo-Venetian post-house, and from this place inclusive the posts are Italian. It was founded by the Emperor Maximilian, and destroyed by Barbarossa. It is now a strange-looking place, the houses supported by arches.

Sedriano, whilome the villa of Desiderius, king of the Lombards. The wide road is here in excellent condition, frequently bordered by plantations; and you feel, already, from the care bestowed upon it, not inferior to that which we find in the best portions of our "Metropolitan Trust," that you are approaching a great capital.

¾ *San Pietro al' Olmo.*

Olona, where there are many dairy farms.

* 1¾ MILAN. (Route 14.)

ROUTE 3.

TURIN TO MILAN, BY CASALE AND MORTARA.

19½ posts (or 86 miles).

This road is not so generally taken as the other: it wants the beautiful scenery of the Alps; and, although it is called a post-road, there are no relays to be depended upon after Casale.

* 1½ *Settimo.*

1½ *Chivasso:* both described in the preceding route.

Verolongo, a borgo containing 5000 inhabitants.

Near this place, but on the opposite side of the Po, is *Montea del Po*, occupying the site of the Roman city of *Industria*. This city, mentioned by Pliny and other ancient writers, had been in a manner lost. Many antiquaries supposed that Casale had risen upon its ruins; but in 1744, the discovery of Roman remains on this spot, and some fragments of inscriptions, led to the supposition that this was the site, and further excavations were made. The result proved that this soil covered a very rich mine of antiquities, and produced, as has been before mentioned, many of the finest articles in the Museum of Turin. One of the first objects found was a vase of bronze; and it is very remarkable that in this and other cases in the north of Italy, the discoveries of antiquities made in cities of which little or nothing is said in history, have been far more important

than those made in places of known wealth and consequence. The probability is, that the first, *i. e.* the smaller, cities decayed and were abandoned by the inhabitants, whilst the latter were exposed to the active devastations of the barbarians. The excavations have not been recently prosecuted with much vigour.

2¼ *Crescentino*, 4300 inhabitants, in the midst of a territory abounding in marshes. Its plan indicates a Roman station; and some ample remains discovered in the last century seem to confirm this supposition. The principal church, *Nostra Donna della Assunta*, is ancient, but has been recently decorated and altered. It contains some good pictures by *Moncalvo*.

Opposite to Crescentino, but not in the road, rises *Verua*, formerly strongly fortified, but now dismantled. From its site, upon an abrupt and insulated hill, it is a most defensible position: it opposed an obstinate resistance to the Emperor Frederick II., and equally defied the enemy in our modern times. The Duke of Vendôme attacked it without effect in 1704. The works were destroyed by the French during their possession of Piedmonte.

The road continues skirted by the Po, passing through a rich but unhealthy country, reeking under the hot sun, full of swamps and marshes, and constantly liable to receive additions of silt and soil from the inundations of the Po. The marsh meadows feed abundance of cattle, and hence the cultivation of rice is not so prevalent here as farther on.

2¾ *Trino*, 7000 inhabitants. This place was formerly much better peopled, and its decrease is attributed to the general unhealthiness of the country. Great herds of swine are reared in the marshes near Trino, and the hams of Trino are celebrated throughout Italy. In the early history of printing, this place is famous as having produced many of those whose presses were the most active in the 15th century. Of these the chief was Bernardino Gioleto di Ferrara, who established himself at Venice in 1487, and who became literally, and not figuratively, the father of a long line of typographers. Trino originally belonged to Vercelli; and it was the constant object of contention between them and their dangerous neighbours, the marquises of Montferrat. When Victor Emanuel asserted his claims to the marquisate, he laid siege to and gained Trino, assisted by his two sons Victor Amedeus and Francis Thomas. This achievement was commemorated by the following jingling epigram: —

"Trina dies Trinum trino sub principe cepit.
Quid mirum? numquid Mars ibi trinus erat."

2¼ *Casale*, an important city, 21,000 inhabitants, the capital of the ancient marquisate or duchy of Montferrat; Chivasso having been the *Residenz*, as before mentioned. In later times it was a position exceedingly contested; and the citadel, founded in 1590 by Duke Vicenzo, was one of the strongest, some say the strongest, place in Italy. The castle or palace is yet standing: it was embellished by the Gonzagas. It is said the Isiac table was discovered in the excavations made for this building; a very remarkable fact, if true. Many Roman remains were certainly found here; amongst others, coins of the earliest ages of the republic.

The *Cathedral* or *Duomo* of *Sant' Evasio* is said to have been founded by Luitprand, king of the Lombards, in 742; and the archives of the chapter contain a most singular monument, a charter engraved upon a tablet of lead, supposed to confirm this opinion: but it is a point much contested by antiquaries. The cathedral, by whomever founded, is of high antiquity as a Lombard building; but in 1706 it was killed by kindness, the repairs and decorations bestowed upon it having effaced very many of its original

features. It contains some good paintings: the best is the Baptism of our Lord by *Gaudenzio Ferrari*: this is, however, but a portion of a larger picture, which was destroyed by fire. The chapel of Sant' Evasio has been recently ornamented with much splendour: the shrine is of silver. In the sacristy (albeit the French removed a large portion of its contents) are still some very curious specimens of art. A cross, taken from the inhabitants of Alessandria, covered with plates of silver and set with gems. Another of exceedingly rich workmanship set with enamel, given by the Cardinal Teodoro Paleologo. A statue by Bernini, forming part of a group of the *Spasimo*, from the suppressed convent of Santa Chiara, and, in his peculiar style, is a masterpiece. The altar, with alto-relievos, was formerly in the chapel of Saint Evasius. Amongst the archives, besides Luitprand's charter-tablet, are some very valuable manuscripts of the 10th century, and an ancient sacrificial vessel of silver representing the triumph of Bacchus; one of the spoils of Paganism.

The church of *San Domenico* is one of the last bequests of the Paleologhi, having been begun by them in 1469, and consecrated in 1513. The stags which form a part of their armorial bearings, and which ornamented the façade, have been removed; but the memory of this family is preserved by the tomb erected by the king in 1835, and in which the remains of several of those princes have been deposited. The building is supposed to be after the designs of Bramantino, and from the elegance of its proportions and the richness of its ornaments, especially of the facade, it may rank as the finest of the sacred edifices in this country. It contains paintings by Pompeo Battoni, and Moncalvo,—good of their kind. Here is the fine Mausoleum of Benvenuto di San Giorgio, who died in 1527. This individual wrote an excellent chronicle of Montferrat, which is also of much importance in the general history of Italy; he was a knight of Malta, and he is represented upon his tomb in the habit of his order. Quaint allegorical basso-relievos adorn other portions of it; a canopy surmounts the tomb; and the style of the whole is interesting, as being the remote parent of that which prevailed in England in the days of Elizabeth. The church of *Sant' Ambrosio*, also a beautiful specimen of the Bramante style. *Sant' Ilario* enjoys the reputation which the Italians are so happy to obtain for their churches, that it was once a pagan temple. Of this, there are visible signs. It is said to have been consecrated by St. Hilary in the 4th century. It did contain many good paintings of early date: the best have been removed to Turin, but some curious specimens yet remain.

Many of the ancient civil edifices of Casale are remarkable. The ancient *Torre del grand' orologio* was built before the year 1000. It was altered in 1510 by William IV., Marquis of Montferrat, whose arms are cast upon the great bell. The *Palazzo della Città* was originally the property of the noble family of Blandrate. Having been confiscated in 1535, it was given over to the municipal bodies. It is attributed to Bramante; and the portal and porticoes are not unworthy of his reputation. The paintings which it contained have been removed, but some frescoes yet ornament the roof and walls. *Palazzo Delavalle* contains some frescoes by *Giulio Romano*, happily imitating the style of Raphael. In the *Palazzo Callori*, is a portrait of Gonzaga, abbot of Sant' Andrea, at Mantua, by *Titian*.

The Marquis Giovan' Giorgio was the last of the Paleologhi. Before his accession, he was Bishop of Casale; but, being the only remaining male of the family, at the death of Marquis Bonifazio V. (1530), he re-

ceived a dispensation from the Pope, and espoused the Princess Julia of Aragon; but she died before their actual marriage, and he survived only till 1533, leaving two sisters, Maria and Margaret, both of whom were married to Frederick Gonzaga, Duke of Mantua. Gonzaga had first married the elder sister; but having divorced her, he took the second. The marquisate was claimed by three competitors: Charles Duke of Savoy, and Louis II. Marquis of Saluzzo, as representatives of other branches of the family; and Gonzaga, in right of his wife. The emperor Charles V. adjudged it to the latter in 1536. Charles V., Duke of Mantua, having died under the ban of the Empire in 1708, in consequence of his having joined the French, Joseph I. granted the marquisate to the dukes of Savoy, who had already won a grant of it; and it was confirmed to them by the treaty of Utrecht.

Terra Nuova.

2 *Candia*, a borgo pleasantly situated in the valley of the Sessia, which is here remarkably abundant in good fish. It contains a large building called the Castellone, probably an ancient stronghold. In the church of Sta. Maria are some good though much damaged frescoes, by Lanini.

Cozzo. This little village is said to have been founded by King Cottius, and no one can contradict the tradition.

Castel d'Agogna.

2½ *Mortara*, 4070 inhabitants; the chief town of a district called the Lomellina. It is said to have derived its name from its unhealthiness—*Mortis ara*, the altar of death. According to another tradition, it derives its funereal name from the slaughter of the Lombards, when defeated by Charlemagne. The whole district is intersected by rivers, rivulets, and canals; and the rice plantations add to the insalubrity of the marsh-lands all around. *Santa Maria*, the principal church, has been rather a fine Gothic structure; but it is partly ruined; and, like the rest of the town, wears an aspect of desolation.

Gamolo. In the church here is an excellent painting by *Bernardo Campi.*

1½ *Vigevano*, 14,000 inhabitants. The last city of the Sardinian states; a place of considerable trade, but not otherwise remarkable. The ancient castle of the Sforzas was altered in 1492 by Bramante; and having been formed into a palace, it is now employed as a caserne. The cathedral is a good building; it has recently been repaired and decorated.

Pass the Dogana, and enter the Austrian territory. Cross the Ticino upon a flying bridge.

1½ *Abbiate Grasso* (first Italian post), a large borgo upon the *naviglio* or canal of Milan. It contains a numerous establishment in the nature of an infirmary, dependant upon the great hospital of Milan.

Gozziano.

Corsico. Much of the cheese exported under the name of Parmesan, is made in this neighbourhood.

2 MILAN. (Route 20.)

ROUTE 4.

TURIN TO ASTI, BY CHIERI.

This road, which has recently been completed, is not a post road. It is, by a rough estimation, about 40 miles. Chieri is about 8 miles from Turin.

Borgo della Madonna del Prate.

Pino.

Chieri, in Latin *Carea Polentia.* The syllable "Car," varied into *Cair*, *Chier*, *Chiar*, is found in the beginning of many of the ancient names of the Piedmontese and Ligustrian towns, and the Italians derive it from some oriental root. It is most probably, however, the Celtic *Caer*, commonly found in Wales; a curious vestige of a race so long since ex-

terminated or extinguished in these parts of Europe.

Chieri contains about 12,000 inhabitants. The church of *Santa Maria della Scala* is the largest Gothic building in Piedmonte. It was founded in 1405. Annexed to it is a very ancient baptistery, which, as usual, is said to have been a temple.

The *Dominican Church*, built in 1210, has some good paintings by *Moncalvo*. This convent has been restored. It once contained a singular inmate. In the month of October, 1664, the knights of Malta captured a Turkish galley, on board of which was one of the sultanas of Ibrahim, the then reigning Padischa, with her son, the young Osman. The boy was educated at Rome; but it was judged expedient to send him to France, when, chancing to stop at Turin, he determined to become a friar, and he entered this convent, where he professed under the name of Padre Domenico Ottoman di San Tomaso.

The church of *San Francesco*, once full of interesting memorials of ancient art, was wantonly ruined by the French.

Chieri is one of the most ancient manufacturing towns in Europe. The manufactories of fustians and cotton stuffs arose in 1422, and upwards of 100,000 pieces were annually made towards the middle of the same century. The manufactories are yet very flourishing; so also are the silk factories.

Riva.

Villanova.

Asti. (See Route 5.)

ROUTE 5.

TURIN TO GENOA.

24¼ posts (or 118 miles).

Crossing the Po the road skirts *Moncalieri*, most pleasantly situated on the banks of the Po, and sheltered by surrounding hills. The country affords the gayest and richest landscapes. The palace, which crowns the hill above the town, was built by Vittorio Amedeo IX., on the site of a far older building, dating from the days of Jolanda: it is fine and commanding from every point of view. This palace was the last prison of Vittorio Amedeo II.; here he died after his removal from Rivoli. It is the favourite country residence of the present royal family. The gallery contains a long succession of family portraits, and also a curious series, representing the hunting parties of Carlo Emanuele II. The influence of French costume is singularly marked in the fashions of the court: with respect to the countenances, the descendants of *Humbert aux blanches mains*, the founder (or nearly so) of the family, may be said to be generally a handsome race. The little town has some vestiges of antiquity in its collegiate church. The name of the place is said to be derived from the provincial language,— *Mont Caillier*, the hill of quails; but these birds are not more common here than in other parts of the range. Ariosto, probably upon good romance authority, has made Moncalieri the seat of one of the Paladins of Charlemagne,—slain, sleeping, by Clorinda:—

"Dopo essi Palidon da Moncalieri
Che sicuro dormia fra due destrieri."

The fair of Moncalieri is held on the 29th of October, and lasts for a week. It is one of the greatest cattle fairs of Piedmonte; but it is also what is called a pleasure fair, and a favourite holiday-time with both the country folks and the citizens. The road onwards is varied by beautiful undulations: mulberry trees abound in the fields. On the west, the noble mass of the *Monte Viso* towers above the rest of the alpine range. On the south-east, the distant Apennines, or rather the mountains, which, connecting Alps and Apennines, may be said to belong to either, are seen blue and clear in the extreme distance.

1½ *Truffarello*, a small village commanded by the remains of an ancient castle.

1½ *Poirino*, a small town: the country becomes rich and fertile.

Villa Nuova, — old enough now: founded in 1248, by the inhabitants of several townships which had been destroyed by the citizens of Asti, and other more powerful places.

Vines are now seen much more frequently; and in this neighbourhood is grown much of the wine commonly called *vino d'Asti*, the most pleasant and drinkable of Piedmonte; but it would be much better if more care were bestowed upon the cultivation of the fruit, as well as in the process of the vintage. The vineyards are principally upon the undulating hills; and other crops are grown amongst the vines, which shows a great want of care. Few of the growths keep well.

1½ *Gambetta.*

1½ *Asti* (Il Leone d'oro; Albergo Reale: both indifferent and uncomfortable). A city of ancient celebrity, surrounded by fertile and picturesque risings and hills. The original Duomo fell down in 1323; and the present ample Gothic edifice was begun shortly afterwards, and completed about 1348. It is a fine and venerable building, filled with much painting, which unfortunately begins to suffer by decay. The choir was painted by *Carloni*, — a Nativity, "vuole essere di *Bassano*;" but its parentage may be doubted. In a chapel by the side of the high altar is an ancient anonymous painting, German or Flemish, representing the nativity. This picture was much admired by Gaudenzio Ferrari, who has made a careful copy of it; thus exemplifying, as has been before observed, his attachment to this earlier style of art. By *Moncalvo* is a Resurrection: the terror of the soldiers is expressed with much ability.

San Secondo. Also a fine Gothic building. It is a collegiate church; and here also is a very good ancient Flemish painting, representing the Purification; and another, in the same style, in the church of *Sta. Maria Nuova.* The taste for these works is rare in Italy.

San Pietro in Concava, probably an ancient baptistery; it has, as usual, the very perplexing appearance of classical antiquity. It is supposed, but as usual without any kind of reason, to have been a temple of Diana.

In this town is a printing office, in which the business has been carried on since 1479, without interruption.

The *Seminary* is a fine building, by Count Alfieri, the relative of the poet. It is rich and picturesque in effect, and contains a good library.

In the *Palazzo Alfieri*, also built by the Count, is shown the room where Vittorio Alfieri was born, January 17th, 1749: his portrait and his autograph decorate the apartment.

"Oggi ha sei lustri, appiè del colle ameno
Che al Tanaro tardissimo sovrasta,
Dove Pompeo piantò sua nobil asta,
L' aure prime io bevea del dì sereno.
Nato e cresciuto a rio servaggio in seno,
Pur dire osai; servir, l' alma mi questa;
Loco, ove solo *un* contra tutti basta,
Patria non m' è benchè natio terreno.
Altre leggi, altro cielo, infra altra gente
Mi dian scarso, ma libero ricetto,
Ov' io pensare e dir possa altamente.
Esci dunque, o timore, esci dal petto
Mio, che attristarti già si lungamente;
Meco albergar non dei sotto umil tetto."
Son. xxxvii.

It is thus that he describes his own feelings. Let us now contemplate the judgment passed upon him by one who, with a full estimation of the talents of the poet, was equally sensible to the faults and failings of the man: —

"Alfieri's conduct is more open than his works to censure. Though born in a monarchy, and living under mild princes, this count concentrated in his heart all the pride, brutality, and violence of the purest aristocracies that ever oppressed Genoa or Venice. Whoever was more or less than noble,

became the object of his hatred or his contempt. The same pen levelled his *Tirannide* against princes, and his *Antigallican* against plebeians. The patriotism which he once put on, could never sit easy upon such a mind, nor fall naturally into the forms and postures of common life. In forcing it violently on, he rent the unsightly garb, then threw it aside, and let the tyrant go naked.

"This hatred of princes led him to dedicate his 'Agis' to our Charles I.— to admit the jurisdiction of posterity over the fame of dead kings. But was it manly, was it humane, to call up the shade of an accomplished prince,—a prince fully as unfortunate as he was criminal,—on purpose to insult him with a mock dedication? and, of all Italians, did this become Alfieri, the reputed husband of that very woman whose sterility has extinguished the race of Charles?

"His aristocratical pride, working on a splenetic constitution, breaks out into disgusting eccentricities — meets you at his very door — bars up all his approaches, and leaves himself in the solitude of a sultan. How unbecoming of a poet was his conduct to General Minulis, the declared friend of all poets, living and dead! How often has he descended from his theatrical stateliness to the lowest scurrility! How true is his own description of himself!

'Or stimandomi Achille, ed or Tersite.'"

Just out of the town are some of the usual memorials of French domination,—the ruined churches of the *Certosa* and *San Bartolomeo*. In both are seen the remains of good paintings: about half the other churches in and about Asti were destroyed.

The *Astigiano*, or territory about Asti, contains very many mineral and thermal springs, all more or less sulphuretted. At *Castel Alfieri* are two wells, which, until the earthquake of Lisbon, were of pure spring water. *N. Ital.* After the earthquake they became sulphuretted, and wholly unfit for domestic purposes, and so continued until 1807, when a sharp earthquake having been felt at Pignerol, but which did not extend to this province, the waters became sweet again. It is evident that the first shock opened a communication with the gases which affected the water, and that the second closed it. But how deep below the surface must the channels of communication lie! This part of the country abounds with extraneous fossils; and, as usual in such districts, many a curious specimen is found in the materials of the road. They abound here most in the valleys of Ardina, where they are also found in the greatest variety.

1½ *Annone*; i. e. *ad Nonum*; the ninth stone from Asti on the banks of the Tanaro; said to be very unhealthy, and that the inhabitants are affected with a peculiar madness, which causes them to drown themselves in the Tanaro: a strange story, which we repeat as it is told.

1½ *Felizzano*; burnt three times in the 17th century, besides sustaining many previous destructions. The country now becomes one great plain, frequently inundated by the Tanaro.

2¼ *Alessandria* (the Albergo Nuovo is the best hotel: a good character is also given to the Albergo d'Italia). This city stands near the confluence of the Tanaro and the Bormida, and is the most remarkable monument of the great Lombard league. This alliance, so powerful, so memorable, and yet so ineffectual for the preservation of national liberty, which began in 1164 by the confederacy of Verona, Vicenza, Padua, and Treviso, included in 1167, besides these four cities, Ferrara, Brescia, Bergamo, Cremona, Lodi, Parma, Piacenza, Modena, Bologna, Novara, Vercelli, Como, Venice, and, lastly, Milan, rising again from its ruins; all bound by solemn oath and covenant to defend their mutual rights

and privileges. The most powerful allies and willing subjects of Frederic, were the citizens of Pavia and the Marquis of Montferrat; and to keep these in check, the cities of the League determined to erect a new city, at once a fortress of defence and a memorial of their liberties.

On the confines of the marquisate of Montferrat and the Pavezano, was a small castle called Robereto; this was chosen as the site of the new city. The ground was carefully surveyed by the engineers, for military architecture had already become a study among the Italians, and the expanse of the country and the course of the streams, not deep, but frequently inundating the adjoining plains, appeared excellently well adapted for defence against the Teutonic cavalry. The astrologer stood by with his astrolabe, and the first stone was laid at the fortunate moment. The blessing of the Pontiff was asked and obtained; and in a general congress of the League it was determined that the new city should be called Alessandria, in honour of Pope Alexander III., the protector of the Guelfs, and the head of Catholic Christendom. The building of the city was more peculiarly entrusted to the Milanese, the Cremonese, and the Placentines: Genoa sent large sums of money. So earnestly did they labour, that before the close of the year the city was raised. The Ghibellines scornfully called it "Alessandria della Paglia," either in allusion to the materials of the newly erected buildings, earth mixed with chopped straw, or in prognostication of its being speedily destroyed like stubble or chaff; but Alessandria speedily rose to great power. The inhabitants of the surrounding villages and towns, Castellazzo, Marengo, Solerio, Bergoglio, Quargnento, Villa del Foro, and Oviglio, settled collectively at Alessandria. From Asti came 3000, including some of the most noble families. Milan furnished a large contingent; and, resisting the attacks of the Marquis of Montferrat, the siege laid to Alessandria by the incensed emperor, in 1174, ended in a disgraceful retreat from the newly erected walls. Subsequently, when he made peace with the city, he stipulated that it should assume the name of *Cesarea*, but the Guelfic appellation prevailed over the Ghibelline; and Alessandria has continued to retain its original denomination to the present time.

Alessandria has been strongly fortified by the sovereigns of the House of Savoy. The citadel, built in 1728, is now the most interesting and the most prominent feature of the city. The road winds round it, passing over a covered bridge, under which the Tanaro seems to be lost. This fortress is larger than many towns, with a regular *Place* in the centre, a parish church, and very extensive barracks and armouries. The French added to the fortifications of the city; and much more was projected by Napoleon, and extensive lines were begun under his orders, the work being chiefly performed by the wretched conscripts, who, trying to escape enforced service, were condemned, as refractory, to labour with the bullet chained to their legs. The *unfinished works* left by *him were afterwards destroyed*. Modern engineers have skilfully availed themselves of the advantages afforded by the position chosen by those of the middle ages; and, by the sluices of the Tanaro, the whole adjoining country can be inundated, and rendered quite unapproachable by the enemy: but, as before observed, the Tanaro often does quite as much without any asking or aid.

The *Duomo* is richly ornamented; its principal work of art is a colossal statue of St. Joseph, by *Parodi*.

The *Church of the Madonna di Loreto* has recently been completed. It says little for the talent of the architect.

Palazzo Ghilino, built by Count

Alfieri, and amongst the best examples of his style. It now belongs to the king. But, in detail, Alessandria offers less than the average interest of Italian cities. This is partly the result of its modern foundation: it has no *accumulation* of treasures.

Two great business fairs are held here annually, in April and in October. The goods are sold in a species of bazaar erected for the purpose. The traveller who consults his purse and his comfort, must not attempt to stop at Alessandria during these marts. Near the road, on quitting Alessandria, begins the battle field of Marengo (see Route 6.).

3½ *Novi.* (*Inns:* L'Europe, very tolerable; yet some travellers say that Novi should be avoided as a sleeping place.) It is a town of considerable trade, but offering nothing remarkable, except some picturesque old houses.

Beyond Novi, you begin to enter the Apennines, and the country becomes very beautiful. Fine hills in the distance, curiously stratified rocks nearer the road, and the most beautiful groves of chestnuts, all cheer and enliven the way.

1½ *Arquata.* A fine ruined castle surmounts the hill, and the road continues increasing in beauty.

2 *Ronco.* (Croce di Malta, a very decent inn, which may be conveniently taken as a breakfasting place, if the traveller starts early from Genoa.) Situation very pleasant.

2 *Armerotti.* The ridge of the Apennines is now crossed; and the scenery becomes finer and finer, until at length you gain the view of almost the whole *riviera*, with Genoa and its bay beneath you, the vineyards, of which the trellices are supported by stone pillars, forming the most beautiful avenues. The descent continues very rapid; villas and ornamental gardens increase in number, their richness contrasting with the rocks among which they are placed, and forming an appropriate introduction to the magnificence of

3 GENOA. (Route 12.)

ROUTE 6.

TURIN TO PIACENZA, BY ALESSANDRIA.

25 posts (or 112 miles).

For the road from Turin to Alessandria, see Route 5.

The village of Marengo is in sight immediately upon leaving Alessandria; and the road continues through the plain of the battle field. "On the evening of the 13th of June, 1800, the whole Austrian army mustered in front of Alessandria, having only the river Bormida between them and the plain of Marengo; and early in the following morning they passed the stream at three several points, and advanced towards the French position in as many columns.

"The Austrians were full forty thousand strong; while, in the absence of Dessaix and the reserve, Napoleon could, at most, oppose to them twenty thousand, of whom only two thousand five hundred were cavalry. He had, however, no hesitation about accepting the battle. His advance, under Gardanne, occupied the small hamlet of Padre Bona, a little *in front of* Marengo. At that village, which overlooks a narrow ravine, the channel of a rivulet, Napoleon stationed Victor with the main body of his first line, the extreme right of it resting on Castel Ceriolo, another hamlet, almost parallel with Marengo. Kellerman, with a brigade of cavalry, was posted immediately behind Victor for the protection of his flanks. A thousand yards in the rear of Victor was the second line, under Lannes, protected in like fashion by the cavalry of Champeaux. At about an equal distance, again, behind Lannes, was the third line, consisting of the division of St. Cyr, and the consular guard, under Na-

poleon in person. The Austrian heavy infantry, on reaching the open field, formed into two lines, the first, under General Haddick, considerably in advance before the other, which Melas himself commanded, with General Zach for his second. These moved steadily towards Marengo, while the light infantry and cavalry, under General Elsnitz, made a detour round Castel Ceriolo, with the purpose of outflanking the French right.

"Such was the posture of the two armies when this great battle began. Gardanne was unable to withstand the shock, and, abandoning Padre Bona, fell back to strengthen Victor. A furious cannonade along the whole front of that position ensued. The tirailleurs of either army posted themselves along the margin of the ravine, and fired incessantly at each other, their pieces almost touching. Cannon and musketry spread devastation every where, for the armies were but a few toises apart. For more than two hours Victor withstood singly the vigorous assaults of a far superior force; Marengo had been taken and retaken several times ere Lannes received orders to reinforce him. The second line at length advanced; but they found the first in retreat, and the two corps took up a second line of defence considerably to the rear of Marengo. Here they were again charged furiously, and again, after obstinate resistance, gave way. General Elsnitz, meantime, having effected his purpose, and fairly marched round Castel Ceriolo, appeared on the right flank with his splendid cavalry, and began to pour his squadrons upon the retreating columns of Lannes. That gallant chief formed his troops *en echelon*, and retired in admirable order: but the retreat was now general; and, had Melas pursued the advantage with all his reserve, the battle was won. But that aged general (he was 84 years old) doubted not that he had won it already; and at this critical moment, being quite worn out with fatigue, withdrew to the rear, leaving Zach to continue what he considered as now a mere pursuit.

"At the moment when the Austrian horse were about to rush on Lannes' retreating corps, the reserve under Dessaix appeared on the outskirts of the field. Dessaix himself, riding up to the First Consul, said, 'I think this a battle lost.' 'I think it is a battle won,' answered Napoleon. 'Do you push on, and I will speedily rally the line behind you.' And, in effect, the timely arrival of this reserve turned the fortune of the day.

"Napoleon, in person, drew up the whole of his army in a third line of battle, and rode along the front, saying, 'Soldiers, we have retired far enough — let us now advance — you know it is my custom to sleep on the field of battle.' The enthusiasm of the troops appeared to be revived, and Dessaix prepared to act on the offensive. He led a fresh column of 5000 grenadiers to meet and check the advance of Zach. The brave Dessaix fell dead at the first fire, shot through the head. 'Alas! it is not permitted to me to weep,' said Napoleon: and the fall of that beloved chief redoubled the fury of his followers. The first line of the Austrian infantry charged, however, with equal resolution. At that moment Kellerman's horse came on them in flank, and being, by that unexpected assault, broken, they were, after a vain struggle, compelled to surrender: — General Zach himself was here made prisoner. The Austrian columns behind, being flushed with victory, were advancing too carelessly, and proved unable to resist the general assault of the whole French line, which now pressed onwards under the immediate command of Napoleon. Post after post was carried. The noble cavalry of Elsnitz, perceiving the infantry broken and retiring, lost heart; and, instead of forming to protect their retreat, turned their horses' heads and

galloped over the plain, trampling down every thing in their way. When the routed army reached at length the Bormida, the confusion was indescribable. Hundreds were drowned — the river rolled red amidst the corpses of horse and men. Whole corps, being unable to effect the passage, surrendered; and, at ten at night, the Austrian commander with difficulty rallied the remnant of that magnificent array on the very ground which they had left the same morning in all the confidence of victory."

The landscape is picturesque, and the monotony of the immediate neighbourhood of Alessandria begins to improve.

3 *Tortona.* 10,000 inhabitants. One of the most ancient cities of the north of Italy. It was entirely levelled to the ground by Frederic Barbarossa. In recent times it was fortified by Vittore Amadeo III.; but the French blew up the citadel in 1796, after its surrender pursuant to the treaty of Cherasco. Would that they had never committed any worse destruction! The *Duomo* contains a very remarkable ancient sarcophagus, on which are inscriptions in Greek and Latin, to the memory of P. Alius Sabinus, and exhibiting a most curious mixture of Pagan and Christian emblems. The former are by far the most prominent. Castor, Pollux, and the fall of Phæton stand out boldly; whilst the lamb and the vine more obscurely indicate the faith of the mother who raised the tomb. This curious amalgamation of mythology and of true religion is explained by supposing that the family were afraid to manifest their belief; but it may be equally conjectured to exhibit that eclecticism which ultimately introduced so many corruptions into Christianity.

In the church of *San Francesco* is the rich chapel of the Garofali. The other churches do not offer any thing remarkable.

Ponte Currone, a village so named from the torrent Currone, which runs close to it. Cross the Staffora, another torrent.

2¼ *Voghera.* ("The *Moro* is the principal inn. This house, where we are now quartered, is thoroughly and out and out Italian; and of the Moro no more need be said." — *MS. Journal.* The *Posta* is said to be tolerably comfortable.) 12,000 inhabitants.

This is the last city of Piedmonte. The country around is bright and pleasant. The cathedral is an elegant building. Near the altar is the tomb of a certain Count Taddeo, whose body was found entire two hundred years after his death, in 1658, a fact commemorated in a strange inscription placed over his tomb. This place is one of the earliest Italian towns in which printing was introduced; and the books produced here are of the greatest rarity.

1¼ *Casteggio*; 8500 inhabitants. The Clastidium of the Romans, or rather of the Ligurians; an important military position from the time of the Gallic and Punic wars, down to the last great European conflict. It was besieged by Hannibal, and might have defied his power; but 200 pieces of gold paid to Publius Dasius, the commander, purchased the fortress; and the provision and stores found therein were of the greatest utility to the Carthaginian army. Of the Carthaginian general there is yet a remarkable memorial. About half a mile from the village is a spring of very pure and clear water, called, by immemorial tradition, the "Fontana d'Annibale," and girt by a wall which he is said to have built. It is close to the track of the Roman army. It was here, that, on the 9th of June, 1800, the great battle between the French and the Austrians was fought, usually called the battle of Montebello, from the village where the French finally routed the *corps de reserve* of the enemy. The Austrians defended themselves in Casteggio with

the greatest valour; and the hills near the town were constantly occupied and re-occupied by the contending parties; but the fortune of the day was decided by Victor, who broke the centre of the enemy; and when Napoleon came up to the assistance of the French vanguard, the victory was gained. A few fragments of walls and towers are the only remaining vestiges of antiquity in this town; but many curious Roman inscriptions have been found here.

Gravellone. Here the frontier is crossed.

1¾ *Broni*, a town which hardly yet has recovered the exhaustion which it suffered during the revolutionary wars, when it was repeatedly occupied by the conflicting armies. It contains 6000 inhabitants. Its situation, a plain bounded by the roots of the Apennines, is very beautiful. Very many organic remains, principally of the larger land animals, are found in this neighbourhood: the hills also abound in medicinal and aromatic plants. The collegiate church, founded by Azzo, Marquis of Este and Ferrara, in the 13th century, is a building of various ages and styles: some portions are of the 10th century, for the church existed before it became collegiate. It has recently been richly fitted up by the inhabitants: it boasts a silver shrine, containing the relics of San Contardo, the son of the founder. Very good wine is made in this neighbourhood, which, when old, has a quality approaching to Malaga. It is, however, rarely exported.

Cross the Trebbia by a bridge, built by the ex-Empress.

Piacenza. (See Route 34.)

ROUTE 7.

TURIN TO NICE, BY THE COL DI TENDA.

30½ posts (or 135 miles).

(Route 135, *Swiss Handbook*, is incorporated with this Route), 28 posts.

Quit Turin by the Porto Nuovo: the road, which is excellent, runs near the Po.

* 2¾ *Carignano*, 8000 inhabitants. This pleasant and not unimportant city is close on the banks of the Po. It is almost superfluous to say that the country round about is very beautiful, dotted with villages, towns, and hamlets. Much silk is produced in the immediate vicinity. The principal ornaments of this little city are its churches; and the Carignanesi are said to be distinguished for the care bestowed upon their places of worship. *San Giovanni Batista*, built by Count Alfieri. The principal façade is noble and commanding. The entrance of the building is lighted almost entirely from above, by windows placed over the cornice. The basso relievos of the four doctors of the church, St. Chrysostom, St. Jerome, St. Ambrose, and St. Augustine, come out admirably under the glaring rays. *Sta. Maria delle Grazie*, now annexed to a monastery of minor friars. It was endowed by the Duchess Bianca Paleologo, wife of Duke Charles I., and it still contains her monument. She was the daughter of William IV., Marquis of Montferrat; after the death of the duke, Bianca became a widow, distinguished for her *gentilezza* and beauty; and Bayard, the "Chevalier sans peur et sans reproche," who had been brought up as a youth in the household of the duke, gained great honour in a tournament held before her in this place, when she was becoming already advanced in years. After many mutations, Carignano was severed from the rest of Piedmonte, or rather from the marquisate of Susa, and granted as an apanage, with the title of a principality, to Thomas, second son of Charles Emanuel I., from whom the present sovereign is lineally descended, he having been the nearest male heir upon the death of the late sovereign.

Cross the Po.

2¼ *Raconigi* (or 2¾ by Carmagnola). Pleasantly situated; and which, in the days of Trissino, was famed for the beauty of its women.

"E quei di Scarnafesso e Raconigi,
Ch' han bellissime donne."

The palace of Raconigi is one of the most favourite country residences of the royal family. The building, though handsome, offers only the usual features of palaces of this description.

There is another road from Carignano to Raconigi, rather longer, but of more interest, through

Carmagnola, which contains upwards of 12,000 inhabitants. The principal church is that of *Sant' Agostino.* It is Gothic, though much altered. The Campanile, with its pointed spire, is the most genuine portion. In the cloister annexed to the church are the remains of the tomb of James Turnbull, a Scottish *condottiere* in the French service, and who died here when the army was returning from Naples in 1496.

The collegiate church of *San Pietro e San Paolo* is also Gothic, but more altered than the other; it was consecrated in the year 1514.

Carmagnola stood on the extreme frontier of the marquisate of Saluzzo; and, as the border town, was fortified by a very strong castle, of which only one massy tower remains, now performing the peaceful service of steeple to the church of *San Filippo.* The walls are upwards of seven feet in thickness. It was built in 1435; and the city, when the marquis required an aid, gave him his choice, 300,000 bricks or 300 ducats. Bricks now cost in Piedmonte 35 fr. per thousand. The Contadine in and about Carmagnola are gaily dressed, wearing rows of large beads, often of real gold, round their necks, which are manufactured in the city.

The name of Carmagnola is associated with the horrible orgies of the French Revolution, though no one can tell exactly how. The inhabitants most sturdily disclaim the disgrace of being the inventors of the too celebrated "Danse de la Carmagnole," the prelude to so many fearful tragedies.

Here was born, in 1390, the great condottiere, Francesco Bussone, the son of a poor herdsman, who became so celebrated under the name of Carmagnola, which he assumed from his birthplace. He began his career in the service of Filippo Maria Visconti, duke of Milan, and rapidly rising in power, he served his master most effectually, regaining a great part of Lombardy and of the dominions of Giovanni Galezzo, which had escaped from his successor. Suspicions of his loyalty were entertained by the duke; Carmagnola was unthankfully banished, his property confiscated, his wife and children cast into prison, and he passed into the service of the republic of Venice. By the signoria he was appointed generalissimo. He conquered Brescia for them from the Duke of Milan; and at the battle of Macalo, 1427, he entirely routed the ducal army. But the aristocracy of Venice, as suspicious as the despot of Milan, also distrusted the soldier bound by no tie of allegiance; and having seduced him to Venice by a vote of thanks and confidence, he was cast into prison, tortured, and beheaded "between the two columns," 5th May, 1432, having been conducted to the place of execution with a gag in his mouth, lest his complaints of the ingratitude of the senate should excite the pity of the multitude.

Cavaller Maggiore, a large and flourishing borgo, 5000 inhabitants, formerly fortified; but there is hardly a vestige of the two castles and the lofty walls which once surrounded it.

1¼ *Savigliano* (*Inn:* the Corona, tolerably comfortable), a pleasant and cheerful town, 16,000 inhabitants. It is a place of some importance in

the history of Piedmontese art, as the birthplace of Molineri, a painter who flourished in the course of the 17th century, and was a tolerable imitator of the style of the Carracci, whence he acquired the name of *Carraccino;* and it is surmised that many of the pieces attributed in collections to the great masters, result from the pencil of this little one. The church is nearly filled with his paintings; others are in the Palazzo Taffino, representing the battles of Emanuel I. The principal street terminates with a species of triumphal arch, erected in honour of the marriage between Victor Amadeo and Christina of France.

2¼ *Centallo*, 5000 inhabitants; also a large borgo in the midst of a fertile though not a healthy country: remains of walls and towers mark its consequence in the middle ages. Roman inscriptions are found on the site; but, as is generally the case in the north of Italy, there is nothing above ground to prove its antiquity.

1½ *Coni*, or *Cuneo* (*Inn:* the Barre de Fer; a dismal and dirty auberge; there is another in the town, said to be no better), 18,000 inhabitants. Cuneo was, in its origin, a species of city of refuge. About the year 1100, Boniface, marquis of Savona, had conquered, or rather occupied, this district, which formed a part of the marquisate of Susa; but his authority, hardly strong enough to enable him to retain his usurpation, was entirely inadequate to enforce the observance of the laws, or to ensure tranquillity; and the lords of the adjoining castles so plundered the inhabitants of the surrounding country, that they determined upon resistance.

Such transactions, a few centuries later, gave rise to the republics of Switzerland and the Grisons; but Piedmonte was not yet ripe for a revolution. The people came together under the colour of a pilgrimage to a sanctuary of the Virgin, called Our Lady of the Wood, and now included in the city; and then determined to take vengeance, if, as usual, any of their wives and daughters were insulted by the petty tyrants of the surrounding castles. The anticipated cause of offence was soon given; the peasants assembled again, destroyed the castles, slew the oppressors, and retreating in a body to the present site of the city, a *wedge-like* piece of land between the Sturaire and the Gesso, they began to build. The abbot of San Dalmazio, to whom the woods belonged, gladly permitted a settlement which gave him the prospect of such a numerous vassalage; and the "*nuova villa di Cuneo*" rapidly rose into consequence. In the 16th century, Cuneo was strongly fortified, and its history from thence is a succession of sieges. No place is more celebrated in the military history of Piedmonte, until 1800, when, after the battle of Marengo, the three consuls decreed, on the 5th July, that the fortifications of Cuneo, the citadels of Milan and Tortona, the fortress of Ceva, and the gates and bastions of Turin, should all be destroyed; and, before the end of the month, those massy girdles of Cuneo were riven from their foundations, to the great comfort and advantage of the inhabitants, thus delivered from the defences, which had proved to them, not the means of protecting, but of exposing them to the worst horrors of war.

The *Duomo*, or cathedral, of Coni is the ancient sanctuary of the "Madonna del Bosco," but it offers nothing remarkable beyond its historical interest. Coni is one of the most modern bishoprics in Europe, not having been founded till 1817, when its diocese was severed from Mondovi.

San Francesco, belonging to a Capuchin convent; a regular Gothic church, said to have been built in the time of the saint himself. It is remarkable that the Franciscans, both in Italy and beyond the Alps, retained

the Gothic style after it had generally begun to get out of fashion. Cuneo suffered much from the cholera in 1835, and amongst its numerous charitable establishments is one for the reception of the children who were deprived of their parents by the disease. At first there were 200; about half that number now remains.

The gradually ascending line of the road begins to offer much beauty.

San Dalmazio, a village, supposed to be the remains of the city of Pedone, destroyed by the Milanese in 1250.

1¾ *Robillante.* Hitherto the road has passed through the great plain and villages of the Po, the Magra, the Grana, and the Stura; but it now begins to ascend, and the noble masses of the maritime Alps, crowned by the Monte Viso, more than 12,000 feet above the level of the sea, become more clearly in view. The plains themselves are very fertile, and nothing can be more beautiful than the little streams by which they are irrigated and crossed. The hills abound with bright and aromatic flowers.

1¾ *Limone.* (*Inn:* the Hotel de la Poste; a very civil and obliging landlord.) No trouble is now given at the inland Douane stationed at this place. The traveller hence ascends rapidly, and by a good alpine road, though constructed with less skill than those of more recent date. The abrupt turns of the terraces are often almost alarming in their aspect, nor are they so well defended as could be wished. The danger, or rather the semblance of it, is, of course, more felt in the descent from Nice. The difficulty is greater this way. On this road mules are not unfrequently harnessed to the carriages, and they are almost as large and quite as good as the horses, though their broken knees afford full evidence that even mules can have a fall. About half way from the summit, an attempt was made by the former princes of Savoy, and contined down to the French occupation in 1794, to bore a tunnel through the mountain, and thus avoid altogether the passage over its crest. If completed, it would have been more than half a mile long, and would have surpassed any similar work in the Alps. The summit is a narrow ridge, or "giogo," more than 6000 feet above the level of the sea. It commands a very fine view of the Alps, from Monte Viso to Monte Rosa, the latter appearing like a cloud; while, on the south, the Mediterranean may be faintly discovered. During more than three months in the year, and not unfrequently during five, the Col di Tenda is impassable for wheel carriages, though it can always be crossed by mules, provided there be no storms; for the wind is so violent that the mules themselves can hardly keep their footing, and are compelled to wind round a more sheltered path. The descent to Nice is by a succession of more than 50 zigzags from the house of refuge near the summit.

4 *Tenda;* 2000 inhabitants. (*Inns:* Hôtel Royal, good; Hôtel Imperial, good country inn for a sleeping place). Tenda is an excellent station for sketching, and equally so for fishing; but, indeed, this might be said of almost all the district. It is a place of much note in the feudal history of Italy. From the family of Facino Cane, it became vested in the unfortunate Beatrice della Tenda, the luckless wife of Filippo Maria Visconti, by whose commands she was cruelly tortured and condemned to death. (See Binasco, Route 21.) There are some picturesque remains of the castle.

The road from Tenda is amongst the earliest of the alpine roads. It was made by Carlo Emanuele I., 1591; and improved in 1780 by Vittore Amadeo III., as is commemorated in two inscriptions near its commencement.

Upon leaving Tenda, the road becomes exceedingly striking, with al-

pine scenery of peculiar boldness, and by the side, the Roya, a torrent scarcely leaving room for a carriage to pass. Wherever the rocks fall back ever so little out of the perpendicular, enough to allow the possibility of raising a wall, you see a little village in the cleft, like the nest of a bird; how the inhabitants ever get to it, seems an inexplicable problem to those who view it from below. The finest of these savage defiles of the Roya is below Savigno, where a fort, perched upon a rocky knoll, commands the passage of the gorge. It was taken by the French in the campaign of 1794. The Roya abounds with excellent trout.

2½ *Giandola.* (Hôtel des Etrangers affords very decent accommodation, and a civil landlady; Hôtel de la Poste, said to be good.) The town is most grandly situated, at the foot of high schistous rocks, which look as if they were on the point of crushing the inhabitants.

Breglio, a borgo of 2500 inhabitants, near which are the noble ruins of the castle of Trivella. Hence the drive is very fine, in some part through ravines almost excluding the light of day.

2½ *Sospello,* 4000 inhabitants, "is the sleeping place for voiturier travellers, and it is worth taking horses to avoid such a pig-sty; the kitchen up stairs was full of dogs, and all looked detestable." (*MS. Journal.*) But, bad as Sospello is for a gîte, its situation is very beautiful. Through it rushes the Benera, a roaring mountain stream; and all around rise the mountains, out of an exceedingly fertile plain. The valley abounds in thick woods of olives and figs. The Benera forms a junction with the Roya about 12 miles below Giandola, and thence flows 4 miles further into the sea at Vintimiglia.

The road continues along the plain until you pass the Colle di Braus, about 4000 feet above the sea, and reach

2¾ *Scarena,* 1700 inhabitants; and after crossing another hill, you descend to the full luxuriance of the Riviera.

2½ *Nizza* (Route 12.)

ROUTE 8.

TURIN TO ONEGLIA, BY CHERASCO.

25½ posts (or 115 miles).

This professes to be a great post road, but relays cannot be depended on after Ceva.

2¾ *Carignano* (see Route 7.).

2¼ *Somariva,* 5000 inhabitants; a small town, beautifully situated at the foot of a hill, upon which is a castle, anciently fortified, now a private residence.

1½ *Brà,* or Brauda. 10,000 inhabitants; on the banks of the Stura. The principal object of interest in this town is the church of *S^ta Chiara,* built in 1742 by Vettone. It is in the most luxuriant style of the Piedmontese churches, sinning against correct taste, but with much effect and splendour. Brauda derives its name from the plain adjoining the city. There are many "*braude*" near the Lombard towns; and the word without doubt is Teutonic; *a broad.* A noble avenue leads to the *Santuario di nostra Donna de' Fiori.* According to the legend, a miraculous appearance of the Virgin in the copse hard by, on the 29th December 1336, was the means of rescuing a peasant girl from the daggers of assassins; since which event the wild sloes with which the copse abounds are said to flower three times in the year,—in spring, autumn, and the depth of winter. It is yet much resorted to, especially on the 8th of September, the feast of the Nativity of the Virgin.

Near Bra, and anciently a dependance upon it, is *Pollenzo,* a castle and a village, replacing the Roman municipium of *Pollentium.* Here the armies of the Triumvirate frequently assembled. It was celebrated for its wools, as well as for its manufactures

of terra cotta, praised by Pliny as being scarcely inferior to those of Samos. In the age of the Antonines, Pollentium was very flourishing; and it is supposed that the edifices, of which there are still considerable vestiges, belonged to that era. An amphitheatre and a theatre can be distinguished; and the walls of both are still standing to a considerable height. Upon the ridges of the Colle di San Vittorio are the ruins of four small edifices, called by the peasants the "*Turilie*," supposed by antiquaries to be the ruins of a temple of Diana, and the buildings which were annexed thereto.

On the old road to Alba are the supposed remains of the Villa Martis, the birthplace of the Emperor Pertinax, who, together with his father, carried on what we should call a china manufactory. Hard by is a field called "*Ciupelle*," of which the ground is quite filled with fragments of earthenware, the confirmation (or perhaps the origin) of the opinion by which the spot is identified. Pollenzo was erected into a County by Wenzel or Wenceslaus (the emperor who was deposed by the electors in consequence of his sluggishness and vice), in favour of Antonio Pirro, a condottiere, who had served under Galeazzo Visconti of Milan in 1382; and with the assent of the Antipope, Clement, he erected, in 1385, a castle upon the site of a monastery. Most of this building is standing, and it is exceedingly picturesque, with its overhanging machicolations, and lofty dungeon tower. It has lately been fitted up and judiciously restored, as a hunting lodge for the king.

¾ *Cherasco:* 9000 inhabitants. The exact quadrangular form of this place indicates that it stands upon the site of a Roman town. At each end of the principal *Contrada* is a very fine modern arch, specimens of the architectural luxury found no where out of Italy. Of the five churches, three, *San Pietro*, *San Martino*, and *San Giorgio*, are Gothic; the fourth, the *Madonna del Popolo*, was built in 1693—1702. Its exterior is of rustic work, and heavy. It has, however, a noble cupola. In the Palazzo del Commune are some good paintings by *Tarrico*. There are others in the Palazzo Gotti. They are scriptural and historical; in the landscape portion, he is a successful imitator of Poussin.

Numerous organic remains are found in this neighbourhood: fossilized fishes, much resembling those of the Monte Bolca: these are in the *tufa*. In the Colle di San Bartolomeo is petrified wood. The fortifications of Cherasco, once exceedingly strong, were destroyed by the French in 1801. After the battle of Mondovi, April 22nd, 1796 (see Route 10.), the Piedmontese troops fell back upon Cherasco, and made a show of resistance. Cherasco was well provisioned, and in an excellent state of defence; but, after very few shells had been thrown into the town, the garrison surrendered, not without suspicions of treachery. The Austrians, under Beaulieu, were marching to the assistance of the Piedmontese; but, on being apprised of the surrender of the fortress, they retired. The Sardinians now proposed a suspension of arms; and on the 28th of April, the Sardinian commissioners concluded with Napoleon the "armistice of Cherasco." Before Napoleon would treat at all, he required the surrender of the strong fortresses of Coni and Tortona. By this armistice, and the consequent treaty, the King of Sardinia renounced his coalition with Austria; ceded to the Republic, Savoy, Nice, and the whole possessions of Piedmonte to the westward of the highest ridge of the Alps (extending from Mount St. Bernard by Mount Genevre to Roccabarbona near Genoa); and granted a free passage through his dominions to all the troops of the Republic. The importance of this accommodation may

be judged by the letter of Napoleon to the Directory the day the armistice was signed. "Coni, Ceva, and Alexandria, are in the hands of our army: if you do not ratify the convention, I will keep these fortresses and march upon Turin. Meanwhile, I shall march to-morrow against Beaulieu, and drive him across the Po; I shall follow close at his heels, overrun all Lombardy, and in a month be in the Tyrol, join the army of the Rhine, and carry our united forces into Bavaria. That design is worthy of you, of the army, and of the destinies of France. If you continue your confidence in me, I shall answer for the results, and Italy is at your feet." How well he redeemed his pledge, it is unnecessary to say.

The road, which continues to skirt the Tanaro, now passes through

2¼ *Dogliani*, 4000 inhabitants; a borgo, standing partly upon the banks of a torrent, the Rea, and partly upon a bold hill.

There is a cross road from Cherasco to Fossano (see Route 9.), passing through

Bene, upon a pleasant rising, between the rivers Cusea and Mondullavia. Bene has arisen out of the ruins of the ancient Augusta Bagiennorum, destroyed by Alaric, and of which many interesting vestiges are found at *Roveglia*, about half a mile off. The ruins of an aqueduct, amphitheatre, baths, and other buildings, extend over a considerable tract of ground. Bene was the birthplace of the celebrated Giovanni Botero, preceptor to the children of Emanuel I., who wrote much and with great acuteness upon the theory of politics. To the north of Bene is the district of Salmoria, anciently Sarmatia, so called from the Sarmatians settled there during the Lower Empire, and who had a Prefect of their own.

3 *Ceva*, 3500 inhabitants; the capital, so long as the ancient divisions subsisted, of the marquisate of Ceva, whose sovereigns held rather a conspicuous place in the history of this country. They traced their origin to Aleramo, the hero of many a traditionary tale; but the first of whom there is any real account is Anselmo, the fourth son of Boniface, marquis of Savona, about 1142. The place is much decayed; and recent demolitions, most injudiciously made, have deprived it of all its feudal towers. The chief feature of the landscape is a rock towering above the town, and upon which are the remains of the dismantled citadel.

1½ *Bagnasco*. You are now fairly entering the Apennines. The mountains surrounding Bagnasco are bold and picturesque, and the streams and torrents are peculiarly limpid and beautiful. Very many curious minerals are found in them, particularly in the *Valle d'Amano*. The castle was destroyed by Marshal Brissac in 1555. The ruins of its ancient fortifications are fine, spreading widely above and around. Generally speaking, the feudal ruins of this class, which are numerous in Italy, have been less noticed than they deserve. On the east are the remains attributed to the Saracens; and it is recorded that the present town was originally built with the materials of the Saracen castle. They certainly had various settlements upon this coast. According to a most apocryphal tradition, the historian Valerius Maximus was buried here; and a stone, with the inscription "Hic jacet Valerius," found, or *made* to be found, has been adduced in support of this tradition. It is now at Turin.

1½ *Garezzo*, whilome the capital of a small ancient marquisate, which, in 1509, was sold to the Spinola family.

Hence the road passes through wild and picturesque scenery. The rocks are often marble, the species called *Persigliano* being quarried here.

The *source of the Tanaro* is of difficult access, but the path is entirely practicable. The mountain

from which it rises is called the *Tanarello;* the rush of waters is magnificent. The mountain scenery of this part of the Apennines is entirely distinct in character from the Alps on the north, or from the central range further south. It is more verdant and luxuriant than either.

Near this is the *cavern of Aleramo*, where he and Adelasio took refuge with their seven sons, who, in process of time, became seven marquises. The traditions of this country deserve quite as much attention as the "*Deutsche Sagen*," of which we have heard so much of late years.

1¼ *Ormea.* The culminating point of the road. It was once well inhabited, but having been nearly depopulated by the plague in 1630, it has never recovered.

2¼ *Pieve*, in a lonely valley. The mountains around are singular and bold. The principal church has some good frescoes of *Luca Cambiaso.*

Pass over the Colle di San Bartolomeo, from whence a wide and easy road leads to

3¾ *Oneglia* (see Route 12.).

ROUTE 9.

TURIN TO ONEGLIA, BY MONDOVI.

23½ posts (or 106 miles).

Turin to
2¾ *Carignano.*
2¼ *Raconigi.*
1½ *Savigliano.*
(Route 7.)

1½ *Fossano*, the seat of a bishopric, 13,000 inhabitants, offers a very beautiful prospect from without. Seated upon a lofty hill, surrounded by circling ramparts, and crowned by the still lofty feudal castle upon its hill, it is as fine a picture as can be imagined. Within, it is singularly antique and gloomy. The houses stand upon ranges of arches, which in many parts are so low that you can hardly walk through them upright, contrasting strongly with the very charming walk planted with trees which surrounds the town. The road continues rising, and commanding very beautiful views, over a rich though hilly country. It is said to derive its name from some salubrious fountain, *Fonte Sano*, in its vicinity. The city was founded in the 13th century, by the inhabitants of the villages of the adjoining countries; burnt during the wars of the Guelphs and Ghibellines. Constantly exposed to the attacks of Saluzzo on the one side, and of Asti on the other, the Fossanese ended by placing themselves, in 1314, under the protection of Philip of Savoy, nominal prince of Achaia. The cathedral is a fine building by Guarini, with some decent modern paintings. In the Palazzo Grimbaldi are frescoes by Giovanni Boetto, who was also a good engraver. He was one of the very numerous talented artists whom chance has consigned to obscurity.

Trinità, a village of 2500 inhabitants, the head of a very ancient barony.

Mondovi, the seat of a bishop, 16,000 inhabitants. A portion of this city is on a commanding hill. Here is the cathedral of San Donato, and the principal public buildings. The three other portions, Brea, Carazzone, and Piano, are partly on the side of the hill, and partly in the plain below. It is comparatively a modern city, as it was not founded till the 12th century. Like Coni, Fossano, and several other of the Apennine towns, Mondovi was a city of refuge; that is to say, built by the inhabitants of the villages of the open country, flying from the contentions of Guelphs and Ghibellines. Near Mondovi is the sanctuary of the *Madonna di Vico.* This church, built by Vitozzi, is one of the innumerable adaptations of the main idea of St. Peter's. It has been very recently finished, and richly decorated by private munificence.

It is said that the people assembled here when they determined to abandon their houses, and to found the new

city. They governed themselves as an independent republic until, in 1396, they submitted to Amadeo of Savoy, nominal prince of Achaia.

Here, 22nd April, 1796, was fought the decisive battle between Napoleon and the Sardinian troops under Colli. The Sardinians occupied this strong position, "while Beaulieu, with the Austrians and an army still formidable, was in his rear, and might easily resume offensive operations. A council of war was held in the night, at which it was unanimously resolved, notwithstanding the fatigue of the troops, to resume the attack on the following day. All the dispositions, accordingly, were made for a renewed assault on the bridge with increased forces; but, on arriving at the advanced posts at day-break, they found them abandoned by the enemy, who had fought only to gain time for the evacuation of the magazines in his rear, and had retired in the night to Mondovi. He was overtaken, however, in his retreat, near Mondovi, by the indefatigable Victor, who had seized a strong position, where he hoped to arrest the enemy. The Republicans immediately advanced to the assault, and, though Serrurier was defeated in the centre by the brave grenadiers of Dichat, yet that courageous general having been struck dead by a cannon-ball at the moment when his troops, somewhat disordered by success, were assailed in flank by superior forces, the Piedmontese were thrown into confusion, and Serrurier, resuming the offensive, attacked and carried the redoubt of Bicoque, the principal defence of the position, and completed the victory." Colli lost 2000 men, eight cannon, and eleven standards. Great as the loss was, yet, coming in accumulation upon the preceding defeats, the moral effect was still greater. There were suspicions of treachery, or at least of tacit co-operation with the republicans; and Colli retreated to Cherasco, whither he was followed by Napoleon. The result has been already told. (See Route 8.)

In 1799 the people of Mondovi rose against their French oppressors. This offence was most cruelly punished by Moreau, whose troops committed the most brutal acts of violence, such as no provocation could excuse.

3 *Ceva.*
1¼ *Bagnasco.*
1¼ *Garezzo.*
1¼ *Ormea.*
2⅜ *Pieve.*
3¾ *Oneglia.*
} (Route 8.)

ROUTE 10.

TURIN TO SAVONA, BY ACQUI.

Turin to Alessandria, 13¼ posts. (See Route 5.)

There are no relays between Alessandria and Acqui.

Gamalero, a small village in a pleasant country.

Cassine, 4000 inhabitants. Situated upon a height overlooking the fine valley of the Bormida. This small town maintained many a sturdy conflict with the more powerful Alessandria.

5 Acqui or *Aquæ Stratiellorum*: 8000 inhabitants. This city, the seat of a bishopric, was the ancient capital of the Statielli, a Ligurian nation, and acquired much celebrity under the Romans from its hot springs. The whole country abounds with them; and, like those at Aix la Chapelle, they are partly within the city and partly without. Within the walls is the spring called the "Bollente." The heat, on the average, is 60° Réaumur. The flow is most abundant, and never diminishes, and the water is used by the inhabitants for the purposes of washing, though, both to taste and smell, disagreeably impregnated with sulphuretted hydrogen. The bath-houses are about half a mile out of

the city. They were built in the last century, but have recently been much improved. The mud of the baths is considered as having the most efficacy. Gout, paralysis, contractions of the limbs, are the complaints in which they are most peculiarly useful. In this, as in almost all cases of thermal waters, their great and certain efficacy, contrasted with the very small quantity of the gases and substances which can be detected by chemical analysis, would almost make one believe in the doctrines of homœopathy. The following is the analysis of the hot bath: —

Hydrogen - -	0·000032
Sulphur - -	0·000080
Lime - -	0·000335
Muriate of Soda -	0·000583
Muriate of Lime -	0·000142
Silex - - -	0·000019
Water - -	0·998809
	1·000000

It is said that Dr. Cantu, a celebrated Piedmontese physician, has discovered iodine in the waters, to which he attributes much of their virtue. The waters of the Bormida are, or at least have been, supposed to possess the same efficacy as the hot springs; but they are to be drunk, not bathed in. *Gold is found in its sands.*

It may easily be anticipated that Roman remains are found at Acqui. The few which have escaped the destruction of the city by the Goths attest its ancient magnificence. Four arches of a massy yet elegant aqueduct are the most conspicuous. Several reservoirs and other portions of the thermæ may be traced. One spring retains, by tradition, the name of "the fountain of Pallas." The block or nucleus of a large sepulchral monument is called the *Carné* by the common people, a name having a curious, though perhaps accidental, similarity to the Gaelic and Cymric *cairn* or *carnedd*. Very numerous sepulchral and other inscriptions have been found near the Via Emilia, which runs by the city, relating to the Lollian, Mettian, Rutilian, Petronian, Rubrian, Mennian, and Plautian families, as well as of several sacerdotal colleges, urns, lamps, brazen and other idols. Numerous medals are also found; the series of the latter extends from Augustus to Theodosius.

The *Duomo* was begun in the 12th century. The front has a fine and venerable porch; and an ample flight of stone steps adds to its effect and grandeur. The interior is divided into five aisles. The church of *San Francesco*, a noble Gothic building scarcely inferior to the Duomo, is a ruin, having been reduced to this state by (as usual) the French. The other churches are not remarkable.

The *Monte Stregone*, an awful name, meaning the Great Wizard, rises above the city. Here the hot springs have their sources. The air is exceedingly pure and pleasant; and Acqui only requires the good help of a literary M.D. to acquire an European reputation in its line.

The wine produced in this neighbourhood is very good, at least in the opinion of the natives.

Acqui was the capital of the upper Montferrat, and some of the towers erected by the Paleologhi yet remain. It suffered very much during the revolutionary wars. In 1799, the people of Acqui having shown some real or supposed symptoms of dissatisfaction towards the French, the generals Grouchy and Flavigny entered the city with a large body of troops, for the purpose of punishing the inhabitants; but the entreaties of the bishop, Giacinto della Torre, averted the evil.

There are no relays beyond Acqui.

Spigno, 2700 inhabitants. The chief town of an ancient marquisate. Very beautiful views.

Merrano.

Dego, near which is Millesimo,

both celebrated as the scene of a very obstinate and bloody conflict, April 13th, 14th, and 16th, 1796, between the French and the combined armies. Napoleon, by a rapid movement after the battle of Montenotte, had completely separated the Austrians and the Sardinians: the first were stationed at Millesimo, the last at Dego. "On the 13th, Augereau, on the left, assailed the forces of Millesimo, where the Piedmontese were posted, while the divisions of Massena and La Harpe descended the valley and moved towards Dego. With such fury was the attack on the Piedmontese conducted, that the passes were forced, and General Provera, who commanded, was driven, with 2000 men, into the ruins of the old castle of Cossaria. He was immediately assaulted there by superior forces; but the Piedmontese, skilled in mountain warfare, poured down upon their adversaries such a shower of stones and rocks, that whole companies were swept away at once; and Joubert, who was in front, animating the soldiers, was severely wounded. After many ineffectual efforts, the Republicans desisted on the approach of night, and entrenched themselves at the foot of the eminence on which the castle was situated, to prevent the escape of the garrison. The following day was decisive: Colli and the Piedmontese on the left made repeated efforts to disengage Provera, but their exertions were in vain; and after seeing all their columns repulsed, that brave officer, destitute of provisions and water, was compelled to lay down his arms, with 1500 men. Meanwhile Napoleon himself, with the divisions of Massena and La Harpe, attacked and carried Dego after an obstinate resistance, while Joubert made himself master of the heights of Biestro. The retreat of the Austrians was obstructed by the artillery, which blocked up the road in the defile of Spegno; and the soldiers had no other resource but to disperse and seek their safety on the mountains. Thirteen pieces of artillery and 3000 prisoners fell into the hands of the victors." Beaulieu, the Austrian commander, retreated to Acqui, on the road to Milan; Colli towards Ceva, to cover Turin; "meanwhile the brave Wukassowich, at the head of 6000 Austrian grenadiers, made a movement which, if supported, might have completely re-established the affairs of the allies. Separated from the body of the imperial forces, he advanced to Dego, with the intention of forming a junction with D'Argenteau, who, he imagined, still occupied that place. Great was his surprise when he found it in the hands of the enemy; but, instantly taking his resolution, like a brave man, he attacked and carried the place, making prisoners 600 French, and regaining all the artillery lost on the preceding day. But this success, not being supported by the other divisions of the Austrian army, which were in full retreat, only led to the destruction of the brave men who had achieved it. Napoleon instantly returned to the spot, and commenced a vigorous attack with superior forces. They were received with such gallantry by the Austrians, that the Republican columns were in the first instance repulsed in disorder, and the general in chief hastened to the spot to restore the combat; but at length General Lanusse, putting his hat on the point of his sword, led them back to the charge, and carried the place, with the loss of 1500 men to the Imperialists, who escaped with difficulty by the road to Acqui, after abandoning all the artillery they had retaken. In this action Napoleon was particularly struck by the gallantry of a young chief of battalion, whom he made a colonel on the spot, and who continued ever after the companion of his glory. His name was *Lannes*, afterwards duke of Montebello, and one of the most heroic marshals of the Empire."

Cairo, antiently Corium, a small mountain town on the Bormida: very

many vestiges show its ancient importance. A remarkable discovery of consular medals took place here about five or six years ago. In the neighbourhood of Cairo, on the 10th, 11th, and 12th of April, 1796, was fought the most memorable battle of Montenotte, which opened Italy to the revolutionary armies. "The plan of Napoleon had been to penetrate into Piedmonte by the Col de Cadibone, the lowest part of the ridge which divides France from Italy, and separate the Austrian from the Piedmontese armies, by pressing with the weight of his forces on the weak cordon which united them. For this purpose, it was necessary that the bulk of the troops should assemble on the extreme right — a delicate and perilous operation in presence of a superior enemy, but which was rendered comparatively safe by the snow which encumbered the lofty ridges that separated the two armies. Early in April, the whole French columns were in motion towards Genoa, while the French minister demanded from the senate of that city leave to pass the Bocchetta, and the keys of Gavi, that being the chief route from the maritime coasts to the interior of Piedmont. At the same time Beaulieu, in obedience to the directions of the aulic council, was, on his side, resuming the offensive, and directing his columns also towards his own left at Genoa, with a view to establish a connection with that important city and the English fleet. He left part of his troops at Dego, pushed his centre, under D'Argenteau, to the ridge of Montenotte, and himself advanced, by the Bocchetta and Genoa, towards Voltri, along the sea-coast.

"The two armies, respectively defiling towards the sea-coast through the higher Alps, came into contact at Montenotte: the Austrian general having advanced his centre to that place, in order to cut asunder the French force, by falling on its left flank, and intercept, by occupying Savona, the road by the Cornice, which they were pursuing, from Provence to Genoa. The Imperialists, 10,000 strong, encountered at Montenotte only Colonel Rampon, at the head of 1200 men, whom they forced to retire to the Monte Prato and the old redoubt of Monte Legino; but this brave officer, feeling the vital importance of this post to the whole army, which, if lost, would have been cut in two, defended the fort with heroic courage, repeatedly repulsed the impetuous attacks of the Austrians, and, in the midst of the fire, made his soldiers swear to conquer or die. With great difficulty he maintained his ground till nightfall, and by this heroism saved the French army. The brave Roccavicina, who commanded the Imperialists, was severely wounded in the last assault, and forced to be removed to Montenotte. Before retiring, he strenuously urged his successor, D'Argenteau, to renew the attack during the night, and gain possession of the fort before the distant aid of the Republicans could advance to its relief: but this advice that officer, not equally penetrated with the value of time and the vital importance of that position, declined to follow. If he had adopted it, and succeeded, the fate of the campaign, and of the world, might have been changed."

SAVONA (see Route 12.).

ROUTE XI.

TURIN TO SAVONA, BY CHERASCO.

13¾ posts (or 62 miles).

Turin to
- 2¾ *Carignano.*
- 2¼ *Sommariva.*
- 2¼ *Cherasco.*

(Route 8.)

2¼ *Dogliani.* The road, which is good and new, passes Murazzo; and then runs near the Bormida, a torrent whose name occurs so frequently in the history of Napoleon's campaigns.

3¼ *Millesimo*, a very small town, not containing more than 1000 inhabitants; but most memorable as the locality of the before mentioned battle, on the 18th of April, 1796.

Altare, a village of 1500 inhabitants, in the very midst of the central range of the Ligurian Apennines. It is said to have been founded by fugitives from the Gauls, who brought with them their trade of glass-making, and which, though upon a small scale, has been, in fact, carried on from time immemorial. In 1805, Napoleon desired that an enormous reservoir should be constructed here, as a feeder for the canal which was to join the Po, and thus connect the Mediterranean with the Adriatic, and render Italy an island. Portions of the channels of the Bormida and the Tanaro were to be rendered navigable, and taken in as part of the line. Military as well as commercial purposes were to be served by this communication. It is unnecessary to add that this scheme never was executed, or even intended to be executed. It was merely one of the quackish tricks which all French governments are obliged to play, as the means of ministering to the vanity of the "great nation."

SAVONA (see Route 12.).

SECTION II.

SARDINIAN DOMINIONS ON THE MEDITERRANEAN.— THE RIVIERA DI PONENTE, AND RIVIERA DI LEVANTE. — TERRITORIES OF NICE, MONACO, AND DUCHY OF GENOA.

PRELIMINARY INFORMATION.

Political Changes and Character of the Country. — Roads. — Posting. — Money. — Character of the Population. — Inns. — Fine Arts.

ROUTES.

12. *Nice* to *Genoa.* | 13. *Genoa* to *Sargana.*

§ 1. POLITICAL CHANGES. — CHARACTER OF THE COUNTRY.

At the beginning of the present century, the dominions of Sardinia on this coast consisted of the County of Nice, the Principality of Oneglia, and some smaller *enclavures;* the remainder belonged to the republic of Genoa. What were called the "imperial fiefs" in the interior, were, as the name imports, small feudal sovereignties; but they all belonged to Genoese nobles, and though by law subject to the empire, still, politically speaking, they had no independent existence, and had become mere private domains. The revolution, after the transitory duration of the Ligurian republic (1797), incorporated the whole tract into the French empire (1805). The results of the congress of Vienna transferred it to Vittorio Emanuele; and the House of Savoy thus not only regained their old dominions, but also obtained the territories for which they had more than once struggled when in their times of prosperity, and which they now gained after their season of misfortune. A nominal existence has been given to the "Duchy of Genoa," and the title of Duke is taken by the sovereign; but the whole is politically united to the rest of the Sardinian states, though it is equally separated from them by national features and by national character. Between the Var, fixed in the time of Augustus as the boundary of Italy on the west, and the Magra, the equally ancient boundary of Tuscany, the greater part of this territory is situated. We say "the greater part" just to avoid inaccuracy, for a small district beyond the Magra, won by the Genoese from their ancient rivals of Lucca, and anciently composing a part of the Tuscan Lunigiana, is retained by the Sardinian monarch as the successor of the republic.

The country may be considered as a continued series of mountain terraces, valleys, and ravines, formed by the junction of the maritime Alps and the Appenines. These familiar names of "Alps" and "Appennines" are, to a certain degree, conventional, for in such continued chains of mountains, the point of division between the ranges must, in a measure, be always arbitrary; and, in this instance, geographers are not entirely agreed as to

where "Alps" begin and "Appenines" end. The breadth of the district, which is now called by the rather affected name of "Maritime Liguria," is, on an average, about 7¼ miles. The climate is most agreeable, the atmosphere remarkable for its transparency and purity. In several of the districts on the shore, which are protected from the north and north-east winds, the thermometer rarely falls below the freezing point; and hence the singular beauty of the vegetation, in which the botany of the temperate zone of the southern coasts of Europe, and of the northern coasts of Africa, is combined with that of the Tropics. The first exhibits the natural productions of the basin of the Mediterranean, though in part (we allude to the olive in particular) transplanted at some exceedingly remote period by the hand of man; the last, the American species, introduced (as it is most probable) by the intercourse of the Genoese with Spain. Where the ravines open into the mountains, the sharp wind occasionally penetrates, and cuts the growth of these strangers; and sometimes the winters are severe; but the olive rarely, if ever, suffers on this coast; and this affords a test of the temperature, cold below the freezing point being fatal to these trees. Yet these transient variations of temperature, or perhaps some less perceptible cause, render pulmonary complaints common amongst the inhabitants of the Riviera; and the foreign invalid, who resorts hither in search of health, finds the natives mowed down by the disease from which he seeks to fly. The mountains abound in mineral products; they also contain inexhaustible quantities of the finest marbles, furnishing the stores by which the palaces of Genoa are adorned. And, taken as a whole, nearly all the beauties which the traveller admires in the Alps of Switzerland, or on the shores of the bay of Naples and Cuma, are here combined.

§ 2. ROADS.

From the statement of the average breadth of this country, it is easily understood that it can contain only one main road of any extent, that which skirts along the "Riviera," frequently even upon the margin of the sea; the transverse roads which fall into the main one are only the last stages of the roads from Piedmont and Lombardy. At the beginning of the present century, there were only two roads practicable for wheel carriages, and those but indifferent; the road from Nice to Turin by the Col di Tenda, and the road from Genoa over the Bocchetta; all the rest were difficult mountain paths, some of which could not be traversed, even on mules, without imminent danger. The present great thoroughfare which connects France with Tuscany was planned by Napoleon, along the line of the ancient *Via Emilia*, but was completed by the Sardinian government, who also opened all the other carriage roads by which the traffic of the country is carried on, and to which its rapid improvement is to be ascribed. The wise and yet liberal economy of the government has enabled the State to execute these works without any burthen on the inhabitants, and the stranger enjoys the benefit of them from end to end without the payment of the smallest toll.

§ 3. POSTING, ETC.

The post regulations are the same as in the other parts of the Sardinian dominions; and it must be recollected that the regulation of the "bolletone" is strictly enforced. The relays are good and well served, and the postilions drive with great speed; from the nature of the roads, timid persons prefer the vetturini, who are good and cheap; but there is in reality no danger. Any part of the journey, from point to point, may be performed by water,

either by the steamers from Marseilles, Nice, and Genoa, or by the feluccas, which can be engaged at the intermediate stations; and some parts of this beautiful coast cannot well be visited in any other mode.

§ 4. MONEY.

The Sardinian coinage agrees with the French, greatly to the convenience of the traveller. (See Introduction.) The following coins of the republic of Genoa are also current, though not very commonly seen. There are some smaller pieces, which, as usual, are honestly passed off in change to the traveller much above their current value: —

Gold: — Quadruplo di Genoa, 79 f.
Doppia di Genoa, 39 f. 50 c.

Accounts are also kept in lire di Banco at the rate of 100 = 80f.

§ 5. CHARACTER OF THE POPULATION.

The Ligurian tribes were amongst the last of the inhabitants of Italy incorporated in the Roman empire. We are not acquainted with the government and constitution of the people prior to this event; it seems probable, however, that, being Celts, they constituted a confederacy of clans and tribes bound by their own laws and customs, but not acknowledging any common head or superior. Having allied themselves to the Carthaginians, the Romans, after the second Punic war, assailed them with eighty years' hostility, and they were for a time rendered obedient; yet they were not finally subjugated until they were conquered by Augustus, who commemorated his triumph by the remarkable trophy of which the ruins are still existing (see Turbia). By him, or, at least, under his government, the Alps became the limits of Italy; and that fair country acquired the boundaries by which it is now known and characterised.

. . . . . Il bel paese
Che l' Appenin' parte, e 'l mar' circonda e l' Alpe.

But this conquest did not break up the nationality, nor indeed the government, of the Ligurian states. They continued to retain their identity, though under Roman supremacy; and this corporate succession (as in the great cities of the south of France) was continued, in good measure, until the last great European revolution. Thus Noli, Savona, Albenga, San' Remo, Porto Maurizio, and Vintimiglia, were rather the allies than the subjects of Genoa; and even much smaller communities enjoyed a species of independence. All the inhabitants of this coast possess a very decided national character, and present all the outward physical tokens of a pure and unaltered race, excepting at Genoa, where there appears to have been a considerable mixture of Lombard blood; and in the tract between Nice and Mentone, where the Provençals have intermingled. Their forms are robust and square, eyes very black, and hair equally so, lank and smooth, and the complexion brown and swarthy; forming a strong contrast, especially the females, to their Tuscan neighbours beyond the Magra, amongst whom the women are remarkable for their blue eyes and the ringlets of their bright hair.

From the earliest period the Ligurians have been a nation of sailors and merchants. Mago the Carthaginian reduced the city of Genoa, B. C. 205. The ancestors of Doria and of Columbus were distinguished by their aptness for maritime enterprise. In the middle ages, Genoa alone vied with Venice; and at the present day she has, in no inconsiderable degree, recovered her commercial prosperity.

The Genoese are said to be parsimonious: this reputation they have of old; but in acts of charity, and indeed in every call which can be made on public spirit, their liberality has been unbounded, and still continues very eminent, though with diminished means, the confiscations and spoliations of the French having ruined many families, and injured all. The lower orders are remarkably hard-working and industrious; and, excepting in the city of Genoa, mendicity is almost unknown.

§ 6. INNS.

Until recently, as might be expected in a country almost destitute of roads, the inns of the "Riviera" were of a very inferior description; but they have improved most rapidly: places where, so late as 1830, it was impossible to lodge with comfort, are now well appointed in all respects, except that (to an English stomach) there is often a lack of provisions in the smaller places; and it is, therefore, advisable to take a supply in the carriage, or to give notice beforehand. Iron bedsteads, which are manufactured at Genoa, are now in general use, greatly to the benefit of the visitor.

§ 7. FINE ARTS.

Little is known respecting the arts of Genoa in the middle ages. There are Roman remains near Nice, belonging, it may be, more properly to Gaul. Others exist at Turbia, and at Albenga; but the ancient masters of the world have left few traces of their domination in Liguria. The "Gothic" architecture of the country is of a very peculiar character, and, in Genoa at least, exhibits more *orientalism* than perhaps in any other part of Europe. But, in the 16th century, architecture burst out in Genoa with peculiar splendour. The palaces of Genoa exhibit, perhaps, the perfection of domestic architecture, equally distinct from the stern fortress-like aspect of the same class of buildings at Florence, and from the fanciful variety of Venice. Galeazzo Alessi (1500—1572), by whom the best of these edifices were designed, gave the impulse which continued till the last century; when, as elsewhere, the art suddenly declined, giving way to extravagant decoration or meagre poverty.

Nowhere has painting been more closely allied to architecture than at Genoa. In the first era, the earliest known Genoese artist is the individual who bears the somewhat romantic appellation of the "Monk of the Golden Islands" (1321—1408). The golden islands are said to be the isles of Hyères, where he took the vows. This monk, who is thought to have belonged to the noble family of Cibo, was also a Troubadour of no mean powers; and he gave what may be termed a new edition of the works of his predecessors, by making correct copies of their works, which had been much corrupted by the ignorance of transcribers. As an artist he was chiefly distinguished as a miniature painter or illuminator, which branch of art he carried to extraordinary perfection. There appears also to have been a class of artists who flourished in this district, either Germans, or who followed German models; and to this class belongs, in a degree, Ludovico Brea (see Nice), who, flourishing between the years 1483 and 1515, is perhaps to be considered as the proper father of the Genoese school, of which the principal of the more early artists are, Robertelli (1499), Nicolo Corso (about 1503), Pietro Francesco Sacchi (1512—1526), and Lorenzo Moreno (about 1544).

The second era was formed by Pierino del Vaga (died 1547), and his

scholars, who may be considered as a species of off-set from the Roman school. The calamities of Rome compelled Pierino to seek a refuge at Genoa at the very moment when those palaces were rising, which have conferred such splendour upon the Città Superba. Patronised by the great Doria (see Palazzo Doria), he was employed upon the frescoes of his palace; and by him, and by the native Genoese who were either directly or indirectly his pupils, were those pictorial specimens produced, which unite so beautifully with the structures of which they form a part. Less known than the frescoes of the Vatican (in which Pierino took so large a share), they are scarcely inferior to them in excellence. To this era belong Lazzaro Calvi (born 1502, and who attained the patriarchal age of 105 years), and Pantaleon Calvi, his brother (died 1509), Giovanni Cambiaso, and Luca Cambiaso his son (died 1585), Tavarone (1556—1641), and Bernardo Castello (died 1629).

Generally speaking, the great characteristics of this school are great vigour of colour, richness of composition, and correctness of design, not perhaps ascending to the standard of ideal beauty, but true to the best models of nature. Giovanni Cambiaso is unquestionably the chief of these artists. All were exceedingly prized in their own country; and the Genoese republic conferred an honour upon painting which no other Italian state had bestowed. By a special decree, they raised painting from a *trade* to a *profession*, declaring that it was a liberal art, and that it might be practised without derogating from nobility. Nowhere did the professor of the art become more respectable; and nowhere did whole families become more attached to the pursuits of art, which they followed from generation to generation; and it is a curious fact, that they exhibit remarkable instances of longevity.

In the third era, which partly includes some who may also be considered as belonging to the preceding age, Domenico Fiasella, surnamed "Sarzana," from his birth-place, (1584—1669), holds a conspicuous station. He was a most fertile artist, often displaying much similarity to Raphael, but wanting in careful execution. The Piola family produced many artists of high merit, one of whom, Pellegro (died 1640), (see Genoa, Strada degli Orefici), had he not been prematurely cut off, would probably have attained the highest rank in art. Eight of the Piola family were artists, the series extending from 1625 to 1774. The Carlone family also formed a species of clan of artists. Giovanni Battista Carlone (died 1680) must perhaps be considered as the greatest master of this period; and his elder brother, Giovanni, was scarcely inferior. Their frescoes possess a singular depth of colour and vigour, and are executed with the greatest precision and care. During the earlier part of this period, Genoa was visited by many foreign artists, more, certainly, than any other state in Italy. Both Rubens and Vandyke were much encouraged, as well as others of inferior fame. During the great plague of 1657, very many of the principal painters died. This is assigned as one of the causes of the sudden decline of the Genoese school. It may have had considerable effect; but, without doubt, the main cause was the general decline in the cycle of art, in which all Italy equally participated. Many young men went to Rome to pursue their studies; and, on their return, constituted what is considered as the fourth era. The greater number of these students became the pupils of Carlo Maratti; and those then most distinguished were, Andrea Carlone (died 1697), Paol' Girolamo Piola (died 1724), and Domenico Parodi (1740). These have considerable cleverness, though but little originality. The later artists are of no great importance, nor does Genoa at the present day form any exception to the general observation, that Italy exhibits no real symptoms of any efficient revival of art.

ROUTE 12.

NICE TO GENOA, BY THE RIVIERA DI PONENTE.

34¼ posts (or 154 miles).

Nice may be reached either from Turin by the Col di Tenda (see Route 7.), from Aix to Marseilles by land, or from Marseilles by sea (see Handbook for France). The transport of luggage from London to Nice by the Leghorn traders, who tranship from the steamers which ply between that port and Nice, is safe and cheap, but very tedious, occupying often 2 months, and sometimes more. (*Inns:* Amongst the advantages of this city, the hotels must hold a prominent place, the principal ones being so good that it is difficult to say which ought to have the preference. The Hôtel des Etrangers may be noticed as very comfortable, and kept by a most respectable proprietor. — Pension Anglaise, well spoken of. — Hôtel de l'Europe, very good. — Hôtel de Londres, near the port, fair and reasonable. — Another Hotel, the Hôtel de France, has lately been fitted up. It commands a view of the sea, and is well spoken of by the families who have tried it.)

Bankers. — The two principal houses are those of MM. Avigdor and Carlini; both are very obliging.

Physicians. — There are only two or three English physicians usually resident here.

English Consulate. — Mr. Laeroix is the English consul; he is exceedingly attentive and kind to English visitors, and is most helpful in assisting them to find lodgings, servants, teachers, &c.

Carriages, &c. — Great care should be taken of a carriage at Nice, and wet hay lapped round the wheels every week, for the extreme dryness of the air loosens the wheels at every joint if not attended to. Carriages can be had at the hotels, and there are excellent ponies and donkies to be hired with guides, who are clever and intelligent, and know the principal objects of interest in the vicinity.

Lodging-houses. — The new ones are exceedingly good; they have from 10 to 12 rooms upon each flat or floor; but they are 4 and 5 stories high; and whilst the uppermost stories are inconvenient to invalids from their height, the ground floor is to be avoided by those who wish to enjoy a purer air. The landlords will not let their lodgings for a lesser period than the season; and for a short stay it is better to make an agreement with an hotel.

Tradesmen, &c. — Clothing is generally very good at Nice. *Weeks*, an English tailor, who has lived many years at Nice, is a good workman, and his recommendations to other tradesmen may be depended on. The turnery and hard-wood joiner's-work of Nice are unequalled. The inlaid tables, trays, boxes, are manufactured of the beautiful varieties of wood grown in this country, and the town abounds with the shops in which they are sold.

The Port is an object of much interest, from the continual arrival and departure of picturesque vessels and their more picturesque crews. An English gentleman, fond of *yachting*, would find it a capital station for excursions.

Diligences (*Servizio de Regii Corrieri*), daily to Milan, Genoa, Turin. — Director, M. Gilly.

Steamers once a week to and from Marseilles and Genoa.

Vetturini are good at Nice, and may be hired at the principal hotels. They will convey a family to Genoa in three or four days, for about 80 or 100 francs; and from the nature

of the scenery, this mode of travelling is recommendable: and the steady progress of the vehicle along the unfenced heights is, to some persons, more agreeable than the rattling pace of the postillions.

NICE or NIZZA, anciently belonging to the Counts of Provence, is a town which at present is neither French nor Italian: the latter character, however, predominates; and the king of Sardinia endeavours, as far as is practicable, to restore its Italian nationality. In the older portions, the streets are narrow and not over clean (in many respects much as we can fancy Edinburgh sixty years since); but this nucleus is surrounded by a ring of fine and open new streets, squares, and terraces, in which you have the usual character of a watering-place; every thing laid out for visitors,—the gay, the lounging, the invalid,—amusement, idleness, languor, sickness, death.

The faubourg of the Croix de Marbre, or Croce di Marmo, in which the English principally live, is called the Città degli Inglesi; and though our number is somewhat diminished, yet we still form a decent colony. It is detached from the rest of the city; and here are many good houses with gardens which can be had for the season; it is the best situation, but of course the most expensive. The Church of England chapel, built under a special permission granted by the late king, Vittorio Emanuel, 1821, is a convenient building. There are two English burying grounds: the chapel is in the new one, which is remarkably neat: both are affecting places, from the number of familiar names which are seen there. When Nice first became the resort for British visitors, its agreeableness and salubrity were perhaps overrated; and now there is, accordingly, a tendency to place it somewhat below its due station in the scale of desirability. The sharp *bise* or west wind is occasionally trying to invalids; but this inconvenience, to those who seek the indulgence of *comforts*, is counterbalanced by the manner in which the houses and hotels, as well as the people with whom you have to deal, have become adapted to the real or artificial wants of English inhabitants or customers. There are but very few days, even in the winter, that persons, unless in a very delicate state of health, cannot get out with comfort; but caution is necessary, even in summer, and very rarely do you see a Nizzard without a cloak of some kind upon his back or over his arm. Provisions are generally good; fish, most abundant and excellent.

The names of the streets are written up in French and in Italian. The former was the language of business during the Empire; the latter has been restored by the king of Sardinia. Neither of these tongues, however, is the language of the people. They speak what is called the *Nizzard*, a dialect of the ancient Provençal, more properly called the *Romane language*, and which in all probability was spoken amongst the Roman colonists as early as the first era of the Cæsars. It is mixed and corrupted in the city; but in the mountains it is preserved in greater purity. This dialect possesses much interest; inasmuch as the Troubadours gave the first impulse to the poetry of modern Italy.

Nice does not contain any very remarkable public buildings. The *Cathedral*, Sta. Reparata, built in 1650, is in the ordinary Italian style; nor have any of the churches any peculiar beauty, either as monuments of architecture, or for the works of art which they contain. Yet, coming out of France, where the places of worship are so painfully impoverished and neglected, it is pleasant to arrive in a country where, with whatever superstition the practice of religion may be alloyed, there is an evident pleasure taken by the people in adorning the house of God.

Above the city are, or rather were, the scanty ruins of the once formidable castle, blown up by the Duke of Berwick in 1706, under the direction of Louis XIV.: the ruins have been recently almost wholly removed, and the site laid out and planted as a walk, and the view hence is very beautiful. Nice has seen much hard fighting; but perhaps the most remarkable passage in its history is the siege which it sustained in 1543 from the combined forces of the French and the Turks, when, "to the astonishment and scandal of all Christendom, the lilies of France and crescent of Mahomet appeared in conjunction against a fortress on which the Cross of Savoy was displayed. The town, however, was bravely defended against their combined force by Montfort, a Savoyard gentleman, who stood a general assault, and repulsed the enemy with great loss before he retired into the castle. This fort, situated upon a rock on which the artillery made no impression, and which could not be undermined, he held out so long, that Doria had time to approach with his fleet, and the Marquis del Guasto to march with a body of troops from Milan. Upon intelligence of this, the French and Turks raised the siege, and Francis had not even the consolation of success, to render the infamy which he drew on himself, by calling in such an auxiliary, more pardonable." — *Robertson's Charles V.*

Dr. Robertson, however, has not mentioned that the repulse of the Turks was (as it is said) much aided by the prowess of a female warrior. The Janissaries had planted the crescent upon the ramparts, when a woman, the wife of a poor citizen, one Catherine Segurana, rallied the flying garrison; and cutting down the standard-bearer with a hatchet, she waved the standard above. The Nizzards regained their courage; and the breach was so well defended that the Janissaries fled in the greatest confusion. The inhabitants raised a bust to her honour with this inscription: — "Nicæna Amazon irruentibus Turcis occurrit, exemptoque vexillo triumphum meruit, 1443;" but it must be rather uncertain whether the lady was pleased with the honour; for, besides the epithet of Amazon, which she so well deserved, she also equally deserved the appellation of Dame Ugly Face, *Donna Maufaccia*; possibly therefore she would have dispensed with the compliment of the preservation of her likeness. The *Croce di Marmo*, from which the suburb derives its name, commemorates the celebrated conference of Nice, 1538, between Pope Paul III., Charles V., and Francis I.; if conference it can be called "when so great was the difficulty of adjusting the ceremonial, or such the remains of rancour and distrust on each side, that they refused to see one another, and every thing was transacted by the intervention of the pope, who visited them alternately. With all his zeal and ingenuity, he could not find out a method of removing the obstacles which prevented a final accommodation, particularly those arising from the possession of the Milanese; nor was all the weight of his authority sufficient to overcome the obstinate perseverance of either monarch in asserting his own claims. At last, that he might not seem to have laboured altogether without effect, he prevailed on them to sign a truce for ten years, upon the same condition with the former, that each should retain what was now in his possession, and in the mean time should send ambassadors to Rome, to discuss their pretensions at leisure." — *Robertson's Charles V.*

The neighbourhood is exceedingly lovely, and the gardens, many of which abound with tropical plants, are most luxuriant.

Environs of Nice. — The more immediate outlets are the drives along the sea-shore. One of these was made at the expense of the English visitors, who raised a subscription for the

purpose of thus employing the poor. Cimella or Cimiers may be the object of a pleasant drive. It is about 2 miles from the city. The "Civitas Cemeliensis" appears to have been a place of considerable importance, but it was utterly ruined after the fall of the Empire. Here are the remains of a Roman amphitheatre, called by the peasants, the bath of the Fairies,— *Il tino delle fade.* Other ruins may be traced in the pleasant vineyards and farms by which the site is covered. The Franciscan monastery at the summit is shaded by fine trees, and a very curious ancient cross is in the little area in front. The church contains a very good painting by *Ludovico Brèa*, the only artist of eminence whom Nice has ever produced. His style is older than the era in which he flourished; and it is not improbable that he formed it by residing in a part of Italy which had not much intercourse with the great capitals of art. Pendant from the roof of the church is a stuffed alligator, which has excited more curiosity than it deserves.

Another excursion may be made to *San' Bartolomeo*, a picturesque old convent. The altar-piece is said to have been brought from Rhodes, and to have been given to the convent by Villiers de l'Isle Adams.

Il Vallone Oscuro. A fine gorge, or Via Mala on a small scale.

La Fontana del Tempio. A valley of a totally different character, being as cheerful as the Vallone Oscuro is *savage*. It derives its name from an ancient commandery of the Knights Templars.

Quitting Nice by the *Contrada della Vittoria*, you ascend a rocky road by winding turns, till you reach the summit of the crag which forms one side of the harbour. Hence you gain a beautiful view of the city and the adjoining country; but still more lovely is the scene, when, passing over the shoulder of the rock, you come in sight of the sea, equally picturesque when it sparkles beneath the bright sun, as if it were composed of sapphires and emeralds, or when it is lashed into foam by the storm.

Pass *Montalbano*, a fortress finely situated on the hill or rather mountain of Monbarone. From this part of the road, the view is remarkably fine. To the West, the great bay of the Mediterranean extends as far as Antibes and far beyond, the coast of France losing itself in the horizon. To the East, the full beauty of the Riviera, headlands, bays, towns, and towers sweeping away in the perspective. From this point, it may be reckoned that the Riviera di Ponente begins. The road is sometimes called the *Corniche*, from the nature of the narrow path which existed before the present magnificent road was made: the *Corniche* was then a mere ledge on the side of the rock, a relic of the Roman *Emilian way*, overhanging the sea in many parts, scarcely wider than was needful for a single horse or mule, and of which the terrors were equal to the beauties. These terrors have been in great measure removed. The present road, begun by the French, who executed about one-fifth of it, but recently completed by the Sardinian government, who have been unsparing in their exertions for the benefit of the country, is, in every respect, excellent. Amongst other advantages, it is the only pass into Italy which is never blocked up by snow in the winter season, and for this reason it is to be preferred to all others by those who need to travel at that time of year. The only real inconvenience of the road arises from the torrents which intersect it, rushing down to the sea. These, when sudden rains have fallen, rise so high that they enter the carriages, or perhaps compel you to stop for days at the nearest town; but the general care and steadiness of the postillions usually enables them to avoid all real danger. The road is most ably carried along the shores or slopes

of the subalpine chain, as it bordefs, or rather forms, the shores. In some parts, it is awfully elevated; and though in reality it is always safe, yet perhaps a parapet wall is occasionally desirable to calm the apprehensions of a nervous traveller, by keeping off the immediate view of the precipice below. A slight degree of self-control will, however, enable the traveller to enjoy the beauties of this most interesting of all the routes into Italy. It affords those scenes which baffle description, but which we cannot help trying to describe, in order that others may be induced to participate in the pleasures which we have enjoyed. The sides of the hills sloping to the Mediterranean are covered, whenever there is a sufficiency of soil, with the brightest vegetation, olives, oranges, cypresses, and, above all, the stone-pine. Beautiful in itself, the last-mentioned tree derives additional beauty from the recollection of its frequent appearance in the landscapes of Claude Lorraine; the remembrance of the idealized landscape adding the charms of memory to the real one. Then, as you look down upon the sea, the successive indentations of the shore, the larger bays, including smaller bights, the headlands advancing and closing in the prospect, the water, blue and still in the little creeks, and all in motion as soon as it flows out into the expanse, constitute the main features of this most favoured tract, in which Alpine heights and maritime scenes are conjoined to the ornaments given by human art. Tassoni, in his *Secchia Rapita*, gives so true a picture of this sea and coast, that we yield to the pleasure of transcribing it.

"Tremolavono i rai del sol nascente
Sovra l'onde del mar purpuree d'oro,
E in veste di zaffiro il Ciel ridente
Specchiar parea le sue bellezze in loro.
D'Africa i venti fieri d'oriente
Sovra il letto del mar prendean ristoro;
E co' sospiri suoi soavi e lieti
Sol Zefiro increspava il lembo a Teti."
(*Secchia Rapita*, canto x. 11.)

The towns and villages, thickly studded along the coast, and glittering upon the sides of the hills, sometimes placed at altitudes which it should seem no foot could reach, all wear the gayest aspect. The churches have usually very lofty façades, painted in fresco. The prevailing architecture will not stand the test of criticism in its details. It is generally in the most fanciful style of *Borromini*, small columns, contorted pediments, and a profusion of ornaments; and certainly, if the curve or the spiral be the line of beauty, we have beauty in perfection; for the architect seems to have abhorred a straight line. Yet, at a distance, none of these defects are visible, and the lofty, bold elevations, the gay colours, the tall belfrys, and the numerous cupolas, produce the moststriking effect, completely national; and though thoroughly Italian, yet altogether differing from the Italian of Lombardy or of Tuscany. To these may be added the towers planted all along the coast, intended to protect it from the invasion of the Barbary rovers, standing out boldly in picturesque forms; their doors high in the wall, the apertures scanty, and by their peculiar aspect reminding you of the age of Charles V., one upon which the imagination always dwells with pleasure: not so remote as to be uncouth or strange like the age of chivalry, nor so recent as to be deprived of the attractions bestowed by the poetical tints which the decline of that age imparted.

"The corsairs continued to harass the coast; and even as late as 1770, they occasionally carried off some small plunder. But more misery has been inflicted by the French upon the Arab tribes during the occupation of *Algeria*, than the Christian shores of the Mediterranean ever suffered from the Mahometans, since the establishment of the Barbary powers."—*MS. Journal.*

If the aspect of these towers remind us of the vicinity of Mauritania, the

climate of the Riviera equally brings us to the regions of the sun. The coast forms, as it were, a vast concave mirror, enjoying throughout a temperature which you do not meet again until you reach the bay of Naples. This is most strikingly evinced to the eye by the tropical luxuriance and character of portions of the vegetation, joined to those productions which more peculiarly belong to the basin of the Mediterranean. The *Cactus Opuntia*, the prickly pear, the noble Palm of the East, the *Phœnix dactylifera*, and the *Agave Americana*, or American aloe, flourish in the greatest profusion. The palm, which is of the species indigenous in Palestine, was introduced and cultivated for the purpose of supplying the branches used in the ceremonies of the church, on the Sunday which yet retains the name of Palm Sunday in common language, though not designated as such in the Liturgy. With respect to the aloe, the period when the plant was brought here is not recorded. It probably was first employed in ornamental gardening; but now it has broken bounds, and quite naturalized itself throughout the country. The arid banks near the border of the sea, and the scanty soil in the rift of the rocks, are alike congenial to it, and the stems, *girandoled* (if such a term may be allowed) with flowers, often to the height of twenty feet or more, the leaves being of proportionate magnitude, would afford bouquets for a giantess. This aloe is equally naturalized in Sicily, where it has become so completely a feature in the landscape, that few persons are aware that it is a stranger. The pomegranate, which first in the southern parts of Italian Switzerland begins to produce its fruit in the open air, here grows abundantly in the gardens; and the fruit ripens readily, breaking irregularly from the expansion of the seeds within, which shine like garnets in the crevices of the bright brown rind. With respect to the productions which, if not absolutely indigenous, have been introduced here before the time of historical memory, and in the primeval eras of European civilization, the olive is the most striking. No other tree equals it in longevity,—it is the patriarch of the forest. Instead of the stunted underwood of Provence, the olive here becomes a noble forest tree; not perhaps a beautiful one, but still a noble tree from its size and utility, and from the singular character which the stem assumes when old. It then consists of contorted and twisted members, over which the bark is drawn, as if bunches of large serpents were turned into wood. This knotted and wrinkled stem, and the projecting roots of the aged olives, harmonize well with the hoary hue of their rigid silvery leaves. The fig-trees are remarkably fine, spreading, and of a rich dark verdure; and the fruit, so insipid in England, is here as pleasant as it is nourishing. A peculiar attraction of the fig-tree is the aromatic fragrance which it exhales, whether under the fervid noon-day heat or in the sweet evening air: this fragrance pervades the bower formed by its protecting shade, under which, as you enjoy it, the scriptural phrase, descriptive of the blessings of peace, comes with the fullest force upon the mind. In the spring season, the peach and cherry trees are in bloom for miles along, the ground being strewed with their flowers.

The people of the Riviera are the least beautiful of its objects. The old women, with their uncombed, uncovered grey locks, are painfully deprived of any of the comely reverence of age: still they are a stout, active, and hardy race, generally well clothed and fed; and the road always exhibits much animation, perhaps from the circumstance of its affording more convenient communication than the higher paths among the mountains. From Nice to Villafranca, the road was made by the French engineers. In order to render it more defensible,

they carried it as much as possible above the level of the sea.

Villafranca, built in the 13th century, by Charles II. of Anjou, king of Sicily and count of Provence, lies close to the sea shore, under the safeguard of the fort of *Montalbano* before mentioned. The harbour is good and spacious, the port and dock-yards are in good condition, particularly the latter. Though so close to Nice, there is a very perceptible difference in the temperature and climate. It is on the same level; and the difference can be occasioned only by its aspect, and the reverberation of the sun's rays from the surrounding hills. Oranges, lemons, and olives abound, particularly the latter, and it is said (though the experiment has not been tried), that the anana — we call it the anana, for the pine-apple here is a very different thing — might come to perfection in the open air.

In the rocks near Villafranca is found the shell-fish called the "dattola di mare," or sea date, a name given to it either from its shape or its sweetness. It is the Mytilus lithophagus of Linnæus, which, piercing the calcareous stone in an early stage of its existence, enlarges in the burrow which it has made. The stone must therefore be broken to get at the shell; and the labour employed in arriving at the fish becomes an element in its price. It is considered a great delicacy and very dear: a dish sometimes costs 50 livres. The cliffs all along this part of the shore abound with picturesque grottos and caverns, quite corresponding in effect with the rest of the scenery.

The *Peninsula di Sant' Ospizio*, forms the east side of the harbour of *Villafranca*. *Sant' Ospizio* is, or was, not what might be supposed from the sound of the word, a place, but a person. He was an anchorite, or rather a recluse in the strict sense of the term, having been immured in the tower where he died. In this peninsula, anciently called *Frassinato*, the Saracens or Moors of Spain, formed, A. D. 906, a military settlement, and they lingered in the country till nearly the close of the same century, when they were finally expelled (978), by William count of Provence.

Esa, very boldly situated upon a rock. It was built as a city of refuge from the corsairs. The Italian local antiquaries, the most industrious of the Oldbuck family, are at issue as to the etymology of this name; some say *Isis*, some from *Æsus*, the Celtic Jupiter.

The *Colonna del Rè* points out the road leading to the sanctuary of the *Madonna del Laghetto*, situated in a most romantic valley, and well worthy of a visit from the beauty of its sequestered scenery. In 1721, the Marseillais presented a chalice to the shrine, as a votive offering after the cessation of the pestilence; and it is even yet visited by the Provençal peasantry, who, during the feast, which lasts three days, are permitted, as pilgrims, to enter the Sardinian territories without passports; the police regulations being suspended in honour of the sanctuary. Near here are many remains of the *Emilian way*.

A very remarkable mass of solid ruin, towering above the houses of the little village of *Turbia*, will have attracted the notice of the traveller long before he has reached it. This ruin is the nucleus (for all the rest is destroyed) of the celebrated *Trophæa Augusti*, to commemorate his victories over the tribes of the Ligurian Alps. The inscription contained the names of these tribes, and has been preserved by Pliny. It is a very singular fact that the fragment which remains, and which contains part of one word, and portions of the letters of the line above, can be exactly *fitted on* to Pliny's text. It stands, turned upside down, over a door. Numerous fragments scattered about, show that, in part at least, the building was covered by sculptures of trophies of arms: the statue of Augustus is

supposed to have surmounted the structure. Its situation was most appropriately chosen as a memorial of victory, telling its tale equally to the land traveller and to the navigator on the sea. The church is built with stones taken from this monument: a portion of one of the trophies is fixed into the walls; and many fragments of columns and friezes, and other architectural ornaments, are incorporated in the other buildings, showing the ancient magnificence of the pile. In the middle ages it was converted into a fortress, and much dilapidated; but it was reduced to its present state of ruin by Vauban, who blew up the greater part of it; the French, as usual, destroying what other barbarians had spared. In the Itinerary of Antoninus, this rock of Turbia is assigned as the boundary of Italy and Gaul, and whether it be naturally so or not, is a question which is still mooted by foreign geographers.

Shortly afterwards, a dogana, upon which is painted in gay colours the *lozengé* shield of the Grimaldi family (a name which, though so vulgarized amongst us, is the noblest in Italy), surmounted by a crown, informs you that you have entered the territory of the *Prince of Monaco*, the smallest monarchy in the world. The history of this Principality is very obscure. It seems, however, to have been one of the very few allodial domains which escaped the process of feudalization; and, except by main force, the emperor had no authority over it. The sovereignty was acquired by Lucchino di Grimaldo, 1344; but this was only a restitution, for the dominion belonged to the Grimaldi in the 10th century, and probably long before. The family became extinct in the male line, in the person of Antonio Grimaldi, who died in 1631, and left one daughter, wife of the Count de Torigny, who assumed the name and arms of the Grimaldi, and from whom the present Prince of Monaco, Honoré, or Onorato IV. is descended. He is an absentee, living constantly at Paris; and he acknowledges the protection of Sardinia, submitting to allow the king to station a garrison in his territory. The inhabitants, however, are very proud of their independence, and of the dignity of their Prince (whom they generally suppose to be a descendant of Louis XIV.), a circumstance which seems to show that the government is practically good. Nor is it correct to say that the officers of the "*Sovrano*" give any extraordinary degree of trouble to those who traverse his little territory. His revenues arise in part from a rent in kind, or a share of all the product of the soil, he being, as it were, ground landlord of all the principality. Of these products, oranges, lemons, and olives are the most considerable; and, as they cost but little in cultivation, the rent can impose no very heavy burthen upon the 6000 subjects who obey his authority. The remainder of his revenue arises from what in Scotland is called *thirlage*, or the right of compelling all the inhabitants to grind their corn at his mill. About half his revenue is spent in the country; the remainder is remitted to Paris. The country should be the delight of the landscape-painter; for the richness and variety of the points of view which it affords, are almost without parallel in so limited an extent.

Within the principality are two towns and one village. *Monaco*, the ancient capital, stands out of the main road, close to the sea-shore, covering the table-surface of the rock, commanded by higher hills, commemorated in the proverbial rhymes so honourable to the industry of the inhabitants.

> "Son Monaco sopra un scoglio,
> Non semino e non raccoglio,
> E pur mangiar voglio."

The city is of very remote antiquity, its foundation having been attributed to the Greeks, who, at an early period, quite ascending into their heroic age,

were well acquainted with *Liguria*, where many of their traditions were localised. There are frequent allusions to it in the classics. One quotation from Lucan may be selected from the rest, on account of its accurate description of the situation of the "Arx Monœci."

"Quaque sub Herculeo sacratus nomine portus
Urget rupe cava pelagus: non Corus in illum
Jus habet aut Zephyrus: solus sua littora turbat
Circius, et tuta prohibet statione Monœci."

"Where winding rocks the peaceful flood receive
Nor Corus there, nor Zephyrus resort,
Nor roll loud surges in the sacred port:
Circius' loud blast alone is heard to roar,
And vex the safety of Monœchus' shore."

For the benefit of those who have forgotten how to box the compass of Palinurus, it may be added that *Circius* seems to be the *Mistrale* (see *Handbook for France*—"Marseilles"), and *Corus* is supposed to be the N. W. or N. N. W., but there is some uncertainty with respect to the denomination of the words, and some little doubt whether the poet did not rather prefer those which suited the verse, without strict attention to nautical accuracy.

Monaco was fortified at the expense of Louis XIV. The view, as you look down upon the compact town within its walls, the towers above, the little quiet port, resting, as it were, in the wide magnificence around, is most peculiar and beautiful. The palace of the prince is in the great Piazza, and contains some fine apartments — one is rich in painting, gilding, and all the attributes of sovereignty. Guard-room, antechamber, and throne-room are there, but all in sad abandonment and decay.

Until recently, the *Scoglio* was insurmountable by carriages, but it can now be ascended without difficulty. The view from the terrace of Monaco, over the Mediterranean, is exceedingly beautiful. The surface is occasionally enlivened by the sporting of the dolphins, which abound here.

Pass *Roccavicina*, curiously situated upon a rock of *breccia*. It is said that the whole has sunk down several hundreds of feet, without damaging, or even disturbing, the castle and edifices composing the village. All this part of the road is most romantic. It sometimes runs along the summit of a ridge, whence the clouds are seen hanging in the clear air below. Wherever there is any shelter, the soil is carefully tilled. Every inch where a spade can be handled is cultivated by means of terraces, and with most varied crops. The rifts abound with trees, though the sides are so steep that they can rarely stand upright, their roots often being nearly on a level with their summits; for what is *demonstrated* to be true in the common books upon mensuration, viz. that trees and the like always grow perpendicularly, so that (as they say) the sides of a hill never can contain more vegetation than the area of the base, yet somehow or another the truth is always *un*demonstrated upon actual mountains, whatever may be its verity upon paper. You then descend, through a noble wood of ancient olives, till you reach

6* *Mentone.* (*Inn:* clean, decent, and with a civil landlady; but in whose larder, unless previous notice be given, only a small supply will be found; La Poste, new.) Practically, the capital of the principality, and which, if the prince did reside here, would be what in German is called the "Residenz;" bearing, *si parva licet componere magnis*, the same relation to Monaco, the ancient capital, which Petersburgh does to Moscow. It contains 4000 inhabitants.

French is generally spoken by all, the result of their former connection with France. Amongst themselves, they use a very corrupt Genoese dialect. On a hill above, its sides feathered with grey olives, are the picturesque ruins of an old castle, of

* So reckoned, but the real length of the road seems hardly to warrant it.

which a portion was not long since blown down by a storm of wind. The female peasants in this part of the country wear a straw hat of a fashion, which, if such a thing dare be said of any female fashion, is remarkably ugly, being pointed at the top like the roof of a barley mow. About half a mile from Mentone, you re-enter the Sardinian territory, where, a franc being duly administered, the baggage undergoes the ceremony of supposing that it is re-examined.

1½ *Vintimiglia.* The ancient "Albium Intermelium," a very ancient city, and the capital of the Intimelian Ligurian tribes. In the middle ages it repeatedly changed masters, being much contested by and amongst the Genoese, the dukes of Savoy, and the counts of Provence. Just before the French invasion, it was the frontier town between the Sardinian states and Genoa. It is now an episcopal see, and, if its pretensions be correct, of apostolical foundation, St. Barnabas having, according to ecclesiastical tradition, been its first bishop. The *Duomo*, or cathedral, has been much modernized: some of the ancient portions are in a very rude and singular Gothic, peculiar to the Riviera, and as yet neglected by architectural antiquaries. Roman inscriptions are inserted in this and other buildings of the city.

Vintimiglia has been made very strong towards the front, and is the spot whence the defence of the Sardinian territory against the attacks of the French (and this calamity may happen at any time) would really begin. The place itself offers the first point of defence, and the next on the banks of the river Roja, which runs below on the eastern side.

The *Monte Appio* is one of the buttresses of the Alps, or perhaps of the Appenines, for it is difficult to say where one chain begins and the other ends. Upon this mountain stands a castle, consisting of two stone towers, supposed to be Roman, with other fortifications, probably of Genoese origin. At a short distance from the main road is the ancient castle of *Dolce Acqua*, a fine feudal relic by the side of the river *Nervia*. The site is exceedingly beautiful.

Bordighiera, a small ancient castello, finely situated under olive-clad mountains. The road from Vintimiglia, through Bordighiera and San' Remo, runs mostly low (at least comparatively so), and sometimes quite near the sea shore. Here the palm-trees become more and more numerous, giving an oriental aspect to the scenery. Many of these are swathed round, in order to improve the growth of the branches used in processions, — a vesture, if it may be so called, which gives them a very singular appearance. Near here is *Perinaldo* (*l.*), just seen on the height, the birthplace of the celebrated astronomer Gian' Domenico Cassino, the father and grandfather of Giacomo and Gian' Francesco, who worthily followed his example. It was also the birthplace of Monaldi, the nephew of Cassino, scarcely less eminent as an astronomer than his uncle. Bordighiera, with the adjoining rural communes of Campo Rosso, Valle Crosa, San' Biagio, Soldano, Vallebuona, and Sasso, constituted a republic independent of Genoa, though under its supremacy.

Above Bordighiera is the *Castello of Seborca*, situated upon the Montenegro, which is said to have sent forth flames within time of historical memory. In this neighbourhood are many mineral and thermal springs.

3. *San' Remo.* (*Inn*, La Palma, not over clean, nor particularly comfortable in other respects.) A large and flourishing place, containing upwards of 11,000 inhabitants. It is a prefecture and *capoluogo* of a province. San' Remo is close upon the sea shore, beautifully situated upon a bright sandy bay, and rising thence up a lofty hill. Terraces

and orange groves are seen intermixed with handsome churches and white houses, in gay and picturesque confusion; but the interior is remarkably gloomy, and, in the upper town, offers a singular example of the municipal arrangements of the middle ages. With the exception of the Strada Maestra, San' Remo may be described as a succession of caverns and defiles. Ranges of very lofty stone houses, built upon arches, cross and intersect other ranges of arches, and wind up the side of the Appenine hill. These streets are crossed transversely by arches, like bridges, extending from wall to wall. The whole ancient Borgo is thus connected, as it were, into one hive; and, with a very slight degree of trouble, you might walk and clamber through it from end to end, without setting foot upon the ground. Such a mode of construction, when the inhabitants were determined upon defence, must have rendered it almost impregnable. The principal church is very ancient, and the portals are in the very singular Gothic which we have noticed as belonging to the Riviera: the inside has been modernized. The other churches and convents, of which there are many, are also very rich; and, without having any objects remarkable as works of art, they should be visited by the traveller, as exhibiting a style of which he will not find the like elsewhere. San' Remo is, as it were, the culminating point of the tropical vegetation of the Riviera: it is in the vicinity of San' Remo that the palms grow in the greatest luxuriance, the dates acquiring full maturity. The city contains many beautiful gardens, generally upon terraces. These are often planted with palms, and the long waving branches, intermixed with the buildings, have a peculiarly beautiful effect. The jessamine, the orange-flower, and, in short, whatever can give sweetness, has here a peculiar fragrance. With such odoriferous groves are the hills covered, and watered by frequent and rushing streams. There is no part of the Riviera to which the description given of it by Ariosto can better apply. It is in his account of the voyage from Marseilles of the traitor Gan di Maganza.

"Poi che licenza dal Rè tolto avea,
Uscì del porto, e dei sicuri stagni,
Restare a dietro, anzi fuggir parea,
Il lito, ed occultar tutti i vivagni.
Indi l'alpe a sinistra apparea lunge,
Ch' Italia in van da' Barbari disgiunge.

72.

"Indi i monti Ligustici, e Riviera,
Che con aranci, e sempre verdi mirti,
Quando avendo perpetua primavera,
Sparge per l'aria i bene olenti spirti.

Dove un miglio discosto da l' arena
D' antiche palme era una selva amena:

73.

Che per mezzo da un acqua era partita
Di chiaro fiumicel, fresco e giocondo,
Che l'una e l'altra proda avea fiorita,
De i più soavi odor, che siano al mondo.
Era di là dal bosco una salita,
D' un picciol monticel quasi rotondo,
Sì facile a montar, che prima il piede,
D' aver salito, che salir si vede.'

From San' Remo, a pleasant excursion may be made to the *Madonna* della *Guardia*, upon the Capo Verde, to the south of San' Remo. The high road continues through Arna to

Riva di Taggia, where the church is most gay on the outside with painting: the figure of St. Maurice, the patron of Savoy, is very prominent.

2½ *San' Stefano.*

Arengaria.

San' Lorenzo. The wine of this neighbourhood is much praised, as being nearly equal to Cyprus; but it is said that it is principally grown for the use of the proprietors, and that little of it is brought into the trade.

The coast here is very thickly studded with those picturesque towers, which have been before noticed in the general description of the Riviera. They were, however, inadequate to prevent the descent made by the famous or infamous *Occhiali*, a Calabrese renegade, who, sailing from

Algiers in 1566, landed at Riva di Taggia, which he plundered, and thence extended his ravages as far as Monaco. The rocks which border this portion of the road are singularly varied in their aspect and colour, huge strata of slate sloping into the road, intermixed with beds of marble.

Porto Maurizio, standing on a hill projecting into the sea, and although not one of the most curious, yet, in its general outward aspect, one of the most characteristic towns of the Riviera. In the centre is a lofty church, painted with the brightest colours, palazzi, terraces, vines, all like a fancy composition: the noble mountains form the back-ground. In the neighbourhood, to the east, out of the main road, are several spots not without interest.

Carinagna. In the sacristy of the church are several pictures, brought (as it is said) from a cottage which the inhabitants were compelled to abandon on account of the invasions of the ants! One of the pictures is by an early German master.

Mulledo, standing upon a stream, which at one time divided an *enclavure* belonging to Sardinia from the dominions of Genoa.

Montenegro, very beautifully situated upon a rising ground. The church, built in 1450, is a specimen of transition Gothic. Olives abound all around. Within sight of Porto Maurizio is

2½ *Oneglia.* (*Inns:* Albergo del Giardino; good. Aquila d'Oro, a fine new house. La Posta, to which the postillions try to take you.) The town was bombarded and burnt by the French, under Admiral Truguet, 1792; and churches and convents, in picturesque ruins, still bear witness of the deed. It is the birth-place of Andrea Doria, the Genoese admiral, born 1468. Here, in the autumn, the fronts of the houses are often seen hung with the inflated pigs' skins in which the wine is kept. The black and swollen bodies, with their truncated limbs and heads, look most ugly, and would almost make one loathe the wine so held. (For the roads from Oneglia to Turin, see Routes 8. and 9.)

From Oneglia the road becomes very beautiful, passing often through woods of pinasters, over and through which you see the blue sea. Far and near the landscape is dotted with gay towns and villages, looking bright and thriving.

In one part, you descend into the valley of Diano, celebrated for its growth, both of olives and vines.

Diano Marino, as its name imports, upon the shore, and through which the road passes. *Diano Castello* is upon the hill. The former is a lovely little longshore town.

Cervo.

Cross the *Andora*, a sluggish stream, which often swamps and floods the neighbouring valley. The country is unhealthy, and consequently not well peopled. About a mile onward is the haunted *Castle of Andora*, a strange and awful ruin. Here, it is said, a papal nunzio was murdered; and the curse pronounced in consequence of this misdeed, is the cause of the decay of the adjoining territory.

Beyond the mouth of the Andora, the *Capo della Mele* advances boldly into the sea. This cape divides the Riviera di Ponente into two nearly equal parts. The aspect of the coast changes. There is a perceptible difference in the quality of the crops, particularly of the olive, of which the oil is of an inferior quality.

From the *Capo della Mele* to the *Capo della Croce*, the coast forms a beautiful bay, on the shores of which are

Lingueglia and

Alassio (*Inn:* Albergo Reale, very decent); through both of which the road runs. Both, though small, are places of much activity and commercial enterprise. The inhabitants are excellent sailors. Alassio is said to derive its name (though one does not exactly see how) from

Alacsia, a daughter of the Emperor Otho the Great, who is supposed to have fled to the forests in this part of the Riviera with her betrothed Aleramo, where they lived after the fashion of Lord Richard and Alice Brand.

Crossing the Arosia you come in sight of the island of *Gallinaria*. The origin of the name of this island, which is given by Varro, is rather curious. It is said to have arisen from the fowls (now called domestic) which, having been left here by some navigators, so multiplied as to fill the island.

Enter the exceedingly beautiful valley of *Albenga*, splendid in its varied vegetation, and most richly cultivated. It is watered by the river *Centa*, one of the few streams of the Riviera which are perennial. This valley contains many pleasant villages. In one, *Lusignano*, Madame de Genlis lived some time, and she considered the valley as a perfect Arcadia. The vines are often allowed to hang in festoons from the trees, a practice which, whenever it prevails, improves the landscape at the expense of the liquor. The plough here used is of the most primitive construction. The share is a mere spear of iron, attached to a long crooked shaft, exactly such as is seen in the explanatory print of Greek agricultural instruments usually inserted in the old school editions of Hesiod's *Works and Days*. The female peasantry arrange their hair with much taste, usually adding small bunches of natural flowers.

Lusignano is near *San Fedele*, which possesses a ruined feudal castle. So does *Villanova*, situated at the confluence of the rivulets by which the Centa is formed.

After passing through a marshy plain, frequently overflowed by the Arsena, one of these rivulets, you reach

Garlanda. The church of this sequestered spot contains some good paintings. The martyrdom of St. Erasmus (*N. Poussin*) is a fine composition, though the subject is so horrible as to render it almost disgusting. The Virgin and Child, between St. Benedict and St. Maur (*Dominichino*), painted with great delicacy and sweetness. It was intended to remove this painting to Paris; but the inhabitants, by the same process which closes the eyelids of a *Douanier*, rendered the *Dominichino* invisible to the French commissioners. More recently, the curate, and what we should call the vestry, were in treaty to dispose of it for 20,000 francs, with which they intended to purchase an organ, and otherwise to embellish the church, but the "contadini" rose en masse, and prevented the completion of the bargain. After this excursion out of the main road, we must revert to

1½ *Albenga*. (*Inn*, kept by an uncivil and extortionate landlord, and affording very indifferent accommodation.) A city, the "capoluogo" of the province, and containing about 4,000 inhabitants. Both within and without, the aspect of this ancient metropolis of a republic, which was of sufficient importance to be courted as an ally by Carthage, is very striking. Three very lofty towers, besides many smaller structures of the same nature, frown over its narrow streets in all the dignity and sternness of the feudal ages. Of these, the loftiest is that called the *Torre del Marchese Malatesta*, in front of which, at the basement, are two fine statues of lions couchant. The second is the *Torre de' Guelfi*. The third is annexed to the Casa del Commune. These towers derive much of their effect from their bold machicolations and forked battlements, the peculiar features of Italian castellated architecture, and of which these are the first examples which the traveller will see on this road. They have quite the aspect of castles of romance; and here Madame de Genlis has localized her story of the Duchess of Cerifalco, immured nine long years in a dungeon by her barbarous husband.

The cathedral is an ancient Gothic

building: over the doorways are some basso relievos in a most singular style, exhibiting runic knots and imagery not unlike what are found on the runic pillars of Penrith or Bewcastle. The interior is modernized. The baptistery is an octangular building, supported within by Corinthian pillars, and supposed, but probably erroneously, to have been an heathen temple. It contains early Christian mosaics. Many unquestionable Roman antiquities, however, have been discovered in and about Albenga; and the "*Ponte Lungo*," at the distance of about a quarter of a mile, is of Roman construction, at least in the piers. It was built by the emperor Honorius. Albenga is one of the unhealthy spots of the Riviera. The frequent inundations of the Centa rendered the ground about it marshy; and the insalubrity was increased by the numerous flax-steeping grounds. "Hai faccia di Albenga," *You have an Albenga face*, is a proverbial expression, addressed to those who look out of sorts, or out of condition. This insalubrity has, however, recently been diminished by draining; and the steeping grounds are now confined to the vicinity of the sea, and are at some distance from the town.

Albenga was occupied by the French in the year 1794, and it became the centre of the military operations of the invaders; and in 1796, Napoleon made it his head quarters. During this period the adjoining country, which had become the seat of war, suffered greatly from the ravages of the contending armies, and also from epidemic diseases. In 1797, it formed a part of the Ligurian republic, an incorporation which terminated its political existence; for, although previously subjected to the supremacy of Genoa, Albenga had continued to be governed by its own magistrates and laws. Three fairs are held here annually, on the 17th January, 3d May, and 30th September: the last continues for several days.

The road now runs close upon the shore, passing near

Ceriale, a place abounding in pleasant gardens.

Borghetto di Santo Spirito, above which lies Toriano. The cave of Sta. Lucia in the adjoining hill is full of stalactites, and very beautiful of its kind; one of its recesses is fitted up as a chapel, and dedicated to the saint whose name the grotto bears.

Loano, a small city, a title claimed for it by the inhabitants, and which no one will dispute with them. It was the principal fief of Luigi del Fiescho, so celebrated for his unfortunate conspiracy.

Pietra, a small town, the principal church of which contains some curious wood carvings. (*Inn:* H. d'Italie.)

Pass the Headland, or Cape of the lame Goat, *Capo di Capra zoppa*. The rock here is constantly disintegrating, and falling down upon the shore.

3 *Finale*. (*Inn:* La Posta, really comfortable, though small; an honest and obliging landlord.) Perhaps so called from being as it were below the end of one of the great abutments of the mountains, over which the now easy road recently passed. Finale was the capital of a marquisate, which anciently belonged to the noble family of Caretto. In 1314, Giorgio di Caretto, then Marquis of Finale, took advantage of a disturbance which had arisen at Genoa, and occupied Albenga. The valiant Doge, Boccanegra (see Genoa, San' Siro), sent such a force against him as compelled him to repair to Genoa in the guise of a suppliant. He was cast into a dungeon, where he was compelled to execute a treaty, ceding Finale and all his possessions to the republic, and the door of his dungeon was then opened; but it was for the purpose of transferring him to a small wooden cage, where he was kept confined in great misery. Towards the end of the fifteenth century, the town, passing to the kings of Spain, was strongly

fortified by them. The ruins of the numerous forts which they built are still seen upon the adjoining heights: they were mostly dismantled by the Genoese when they acquired the Marquisate, which, after a long series of contests, they effected by the expenditure, not of bullets, but of money, having purchased it, in 1713, from the emperor Charles VI.; but the title of the Genoese was not considered as established, until it was confirmed to them by Maria Teresa in 1743. Bernini was the architect of the principal church, a collegiate foundation, dedicated to St. John the Baptist. It is in his rich and picturesque style, which, sinning much against purity, yet possesses great effect. The façade, however, is of an inferior design. On the heights above, is the *Castello Gavone*, a picturesque ruin. One of the towers is fronted with stone cut in facets, like Tantallon in Scotland.

Varigotta, a small village, with great capability for a port or haven. In the making of this part of the road much blasting was necessary; and you also pass through a fine gallery or tunnel in the living rock, from which, when the road emerges, a most lovely prospect opens.

Noli, anciently an episcopal city, and singularly picturesque from its walls and towers. The castle which commands the city runs up the mountains, and with its white walls and towers, offers a truly baronial aspect. Noli, like Albenga, was a republic, and preserved its own government under the Genoese, until the Ducal city and this small state were equally devoured by the Gallic invaders.

The rocks bordering the road are here very beautiful; marble of many colours, black, red, yellow, and white, most beautifully variegated, often overhanging the path; the splendid aloes rising in the rifts, and flourishing in gigantic vigour. The prospects also are lovely: the first view of Genoa is gained after you have passed the gallery of Noli, when you see the lofty Pharos, the long line of the Mole, and the fortifications which crown the hills; objects which are more or less visible during the remainder of the road.

Spotorno, opposite to which is a small island bearing the same name, now uninhabited, but upon which are the ruins of an abbey and a castle.

Pass *Berzese*. At the foot of the cliff is a stalactical cavern, prized and praised by the Genoese in prose and verse; as by Biondi in his Canzone, addressed to the Marchesa Serra Durazzo.

"Tutta la volta concava
Della grottesca reggia,
Scabra e inegual biancheggia
Di marmoreo lavor;

" E dell' asciutta pomice
Piover dai pori mille
Vedi filtrate stille
Di cristallino umor.

" Talor spuntando tremula
La colorita goccia,
Su la materna roccia
S' arresta ad impietrir;

" E quai maturi grappoli
Sospesi in alto e chini
Iconi alabastrini
Ti sembrano fiorir."

Pass *Vado*, anciently the seat of a bishop, now a very small village.

3¾ *Savona*. (*Inns:* La Posta and Hotel Royal, both tolerable and clean.) (For the roads from Savona to Nice, see Routes 10. and 11.) — A flourishing city, being considered as the third in importance on the Riviera, Genoa being the first, and Nice the second. The town exhibits much appearance of comfort and activity. It is of high antiquity; and here Mago, the Carthaginian, deposited his spoils after the capture of Genoa. The acropolis of the Ligurian city is thought to have been the intended site of the present fortress on the "rupe di San' Giorgio." Savona is close upon the sea, but its once ample port was spoiled by the Genoese in 1528. They blocked it up by sinking hulks filled with stones, and the de-

posit of sand and silt did the rest; and though it has been partly cleared and repaired, it cannot admit vessels of more than 200 tons.

The *Cathedral* was built in 1604, an older and more curious structure having been demolished to make way for the fortifications. This former cathedral had been enriched by the munificence of Pope Julius II. (Giulio della Rovere) who, born at Albissola hard by, was bishop of this see at the time of his promotion to the papal dignity. Some of the ornaments of the present cathedral are his gifts, having been saved from the demolished structure; as, for example, the fine wood-work of the choir. It contains some good paintings. A Virgin and Child, by *Lodovico Brea;* the Annunciation and Presentation, by *Albano;* the Scourging of our Lord, by *Cambiasi;* La Madonna della Colonna, by *Robertelli.* The last is a fresco, and so called because it was painted on a pillar in the ancient Duomo, from which it was ingeniously detached, and placed in its present situation. In the chapel of the Madonna is a large painting in seven compartments, the Virgin and several saints in a richly sculptured frame-work, representing the front of a church, and exhibiting the allusive arms of the house of Rovere, — an oak tree, surmounted with the cardinal's hat. It was the gift of Pope Julius; and as almost every picture in Italy has its story, it is said with respect to this one, that Julius, who, when Pope, threatened Michael Angelo with a halter, or something as bad, because he did not paint fast enough, employed seven painters upon this work, in order to get it done out of hand. The best compartment is the St. John by *Lodovico Brea.* Near the cathedral stands a Sistine Chapel, founded by Sixtus IV. (1471, 1484), also of the family of Rovere, and uncle of Pope Julius II., as a place of sepulture for his ancestors. His father was, however, but a poor fisherman, though, as it should seem, descended from a noble family.

Savona is celebrated as the birthplace of *Chiabrera,* one of the finest poets of the seventeenth century. He was highly successful as a lyric poet; "and though the Grecian robe is never cast away, he imitated Anacreon with as much skill as Pindar. 'His lighter odes,' says Crescimbeni, are most beautiful and elegant, full of grace, vivacity, spirit, and delicacy, adorned with pleasing inventions, and differing in nothing but language from those of Anacreon. His dithyrambics I hold incapable of being excelled; all the qualities required in such compositions being united with a certain nobleness of expression which elevates all it touches upon.'" (*Hallam's Hist. of Literature.*) Chiabrera also wrote much poetry of a devotional character; and over his tomb in the church of San' Giacomo (now despoiled of its paintings) he caused this impressive inscription to be engraved: —

"Amico, Io, vivendo, cereava conforto
Nel Monte Parnasso:
Tu, meglio consigliato, cercalo
Nel Calvario."

In the Dominican church are two paintings of great value by *Albert Durer.* The Adoration of the *Magi,* one of his favourite subjects, according to the ancient German fashion, has a centre-piece and two side-doors, painted with the utmost care. A Nativity, by *Antonio Semini.* Lanzi says of this picture, that it is sufficient to see it to be convinced that Semini rivals, not only Pietro Perugino, but Raphael himself. In the cloister of this church is another monument, erected to the memory of Chiabrera; a bust, beneath which is an inscription written by Pope Urban VI., in very elegant Latinity. The villa in which Chiabrera lived, near the church of *San' Giacomo,* his burial place, and the rooms which he occupied, are left, not exactly in the same state, yet not much altered. The house in which he was born is in the town, with the

significant motto which he chose, "*Nihil ex omni parte beatum.*"

One of the towers of the port is decorated by a colossal statue of the Virgin, beneath which, in very large characters, is engraved the following inscription, which may (after a sort) be read either in Latin or Italian.

"In mare irato, in subita procella,
Invoco te, nostra benigna stella."

This conceit has been attributed to Chiabrera; but it is a comfort to know that there is not the slightest authority for supposing him to be its author, and it is part of a popular hymn sung by the sailors and fishermen on this coast.

The sanctuary of *Nostra Signora di Misericordia*, situated about 5 miles from Savona, is a very celebrated place of pilgrimage, and well worthy of a visit, though the road is only practicable for light carriages. It is embosomed in the mountains, and shrouded by their woody heights. The church is built over the spot where a miraculous appearance of the Madonna is said to have taken place, so late as 1536; and, though of such recent origin, the erring devotion of the Riviera so increased its treasures, that they were thought only second to those of Loretto. The greater part of these disappeared under the French; but the sanctuary has been somewhat replenished, particularly by a crown of silver studded with gems, placed on the head of the image by Pope Pius VII. Marino and Chiabrera in poetry, and *Bernardo Castello* in painting, vied with each other in exercising their talents in honour of this saint. The church is filled with paintings by Castello, containing nearly the whole life, legendary as well as scriptural, of the Virgin. They are much faded. Castello was the intimate friend of Tasso; and one of the most prized editions of the Gerusalemme is adorned with engravings, partly executed by Agostino Caracci from his designs. Castello obtained very great reputation amongst his contemporaries. He painted with considerable freedom; and his drawing is graceful and not destitute of feeling; but he had none of the inspiration needed for the higher walks of art. Other objects in this church are a presentation of the Virgin by *Domenichino*: and an alto-relievo of St. Elizabeth and the Virgin by *Bernini*. This is rather a remarkable specimen, inasmuch as it has none of the usual flutter and exaggeration of this artist, and seems to show that, in a better age, he might have done better things than were usually produced by him. The valley of the sanctuary is properly called the Valley of San' Bernardo. In the small chapel of the village is a very curious and well preserved painting of an early date (1345), containing fourteen figures upon a gold ground, not by Giotto, but in the best style of his school.

Gold is found in the sands of a rivulet or torrent nigh to this sanctuary.

From Savona to Genoa, the road runs close upon the shore, in several parts tunnelled through the rock where the last abutments of the hills come down sheer into the sea, and in some parts it is supported by terraces: and until you reach "Genova la Superba," it bears the aspect of a continued suburb, unequalled in gaiety, brightness, and cheerfulness; and with the appearance, at least, of great comfort and prosperity. The throng of vehicles of every description, and of travellers, mounted and pedestrian, is certainly not inferior to that of any of the roads which lead to London, whilst there are none of the features of squalid, struggling poverty, or of the still more painful grade which is just above poverty, but sinking into distress, which characterize the long lines of mean and shabby dwellings, bordering, in gloomy and disheartening avenues, the approaches of our overgrown and smoke-crowned metropolis. The spaces between the

towns are filled by villages, and the spaces between the villages are filled by villas and palazzi, sometimes high above the road, sometimes on its level, and all with their gardens gay with bowers, terraces, trellice walks, and the brightest profusion of trees, and shrubs, and flowers. These gardens are generally in the old-fashioned regular style which harmonizes so beautifully with architecture, and to which we shall probably revert again in England, in a measure, after we have had enough of serpentine walks and naked lawns. They are generally entered by a lofty gate, surmounted by the armorial bearings of the owner or founder. Almost all the buildings are painted on the outside, a fashion of which the traveller will have seen the first specimens at Nice, but which has now attained its full exuberance; and with respect to this decoration, so novel to us, let him carefully weigh and consider the following excellent remarks. "This will perhaps strike you as mighty meretricious; but we must not try everything by the test of our own habits and opinions, since these, when they are right, are possibly only right with reference to our own peculiar situation.

"In our stern and melancholy climate, this mode of gay decoration would be something like dancing over graves; but here, where sun, earth, sea, and sky make almost perpetual holiday, it seems to harmonize well with the general festivity of the elements. Here, also, in this broad glow of general light (for great part of the year is unbroken by partial shades) tricks of this kind pass uncontradicted; because it is easy to charge what you want to put into shade with such a strength of dark colour, as shall make good the illusion, in cases where you have to contend with light alone. But with us, the effect of an oblique sun and black clouds is such, that Nature may be said to give the lie to every similar attempt at imposture. Thus, for instance, I meditate the most simple one: — I want to place a statue against my house, and, fearing to break into the wall, I paint a niche behind it for the purpose of giving it the effect of imitation. What follows? There comes (a thing common with us) a day pregnant with strong contrast of light and shade; the whole flat surface of the wall perhaps remains in shadow, while a malicious thread of light falls full upon the niche, exhibiting all the falseness of its pretensions." (*Rose's Italy*).

Albizzola, in a pleasant valley. The town stretches along the shore. Here is the fine palazzo of the Rovere family, possibly not the building in which Pope Julius was born, though he was certainly a native of the town. His vast plans for freeing Italy from the "barbarians," have led the modern Italians to excuse his faults; but, infected with all the heathenism of Leo X., and all the hardness and ambition of Napoleon, he was a most unworthy occupant of St. Peter's chair. In the principal church, the Madonna della Concordia, are some good paintings by *Fiazella* and *Ansaldo*.

Cella, seen from the high road. In the church of St. Michael is a very fine picture of the Archangel by *Perino del Vaga*, painted by him in fulfilment of a vow made during a tempest.

Voragine. Ship-building is carried on here to a considerable extent. This place is celebrated as having been the birthplace of Jacopo di Voragine, the author or compiler of the well-known *Golden Legend*, which, fabulous as it is, has obtained a worse reputation than it deserves; for Jacopo carefully distinguishes the stories which are most usually quoted against him as absurdities, from the portions of hagiology of a less questionable nature. In 1292 he became Archbishop of Genoa, where he excelled in charity and benevolence, and was most useful in putting down the factions by

which the city was disturbed. In the hills above Voragine is a very singular monastery, most appropriately called "Il Deserto." It was founded by a noble lady of the family of Balbo Pallavicino. According to fame and report she was exceedingly beautiful, and she is said to be somewhat profanely represented in the character of the Madonna, though in the Genoese dress of the sixteenth century, in a very exquisite altar-piece by *Fiasella*.

Pass the lofty cape or head-land of *Cogoletto*. Before entering this town is the celebrated foundry of shot and shells, but principally the latter. The iron is brought from Elba. Cogoletto is supposed by tradition to be the birthplace of Columbus; and if faith is to be given to inscriptions, you may see the house in which he was born. On the other hand, the house of his father Domenico can be proved by title-deeds to have been situated in the suburbs of Genoa; and he himself states that he was born in Genoa, an expression which, however, was quite compatible with his being born within the territory. The family can be traced in Savona, Oneglia, and all about the neighbourhood; and the main and only important fact, of his being a Ligurian, is unquestionable.

Arenzano, a pleasant village.

4½ *Voltri*, a flourishing town, with churches richly adorned. Much paper is manufactured in this town and its neighbourhood. Anciently the Genoese supplied most parts of Europe with paper, and a considerable quantity is yet exported to S. America. It is said to have the property of resisting the worm better than any other paper, a quality supposed to be derived from the sulphureous impregnation of the water with which it is made. This is particularly the case with the mills in the valley of the Leira about three miles off. The paper made there used to be very much in request in Spain and Spanish America. At Leira are the sulphureous springs of the *Aqua Santa*, as it is called, which rush out very copiously near the chapel dedicated to the "*Madonna della Aqua Santa*," to whose intercession the healing powers of the waters have been ascribed. A bath-house has been recently erected here. The water is very clear at the source, the average heat is 18° Réaumur; and it is considered as very useful in cases of cutaneous diseases. The springs are much frequented by the Genoese.

Ora, a very cheerful town, which almost joins to

Pegli, another town. The *villa Grimaldi* has a good Botanic Garden. The *villa Doria* is fine. It was built by Adamo Centurione, one of the richest merchants of Genoa in the time of Charles V. When the emperor was preparing for his expedition, his treasury borrowed 200,000 crowns from Centurione, who immediately paid over the amount in ready money, and then forthwith sent a receipt in full to Charles V., who cast it into the flames, determining not to be outdone in confidence and generosity. A story not dissimilar in spirit is told of the Fuggers of Augsburgh: probably it was a species of conventional display of politeness, though no one expected to have the account settled that way. The *villa Lomellina* has a "Jardin Anglais;" i. e. the very last thing you would wish to see; an attempt to imitate the tea-garden style of the Lensowes or of Kew Gardens, as the latter were laid out by Sir William Chambers. Here the beautiful climate and luxuriant vegetation conquer the absurdities of Chinese pagodas, hermitages, Swiss cottages, temples, and artificial ruins. It is rather provoking to find that in taste, sentiment, and literature, foreigners are still prizing so many things of which we now repent or are ashamed.

The church of *Mont' Oliveto* is on a hill above. Here is a very remarkable picture by *Francesco Succhi* of *Pavia*, with the date 1527.

The subject is the Descent from the Cross, and it is in excellent preservation. The background, an extensive landscape, retreating in perspective, is painted with Flemish accuracy.

Sestri, a flourishing town. In the principal church is the bark of St. Peter, by *Fiasella*. Near Sestri is a hill crowned by a chapel to which is annexed a colossal statue of the Virgin. From this point, in every direction, the view is truly magnificent. The *Villa Spinola*, with its terraces and Babylonian hanging gardens, is very striking.

Pass the monastery of *Sant' Andrea*, now the *Villa Vivaldi*. The church is preserved for divine service. Good wine is grown about *Conigliano*, also a flourishing town. Like many others on this coast, it is composed of two; the longshore town, and the one more inland. Here are rather extensive manufactures of printed cottons. The *Serra Palace* has a fine elevation.

Cross the river *Polcevera*, and enter into the valley of the same name. The bridge over the river was built at the expense of the Durazzo family. Here Massena signed his capitulation to Lord Keith and the Austrians. This place combines all the bustle of a great city, and all the beauty of rural scenery. Villas, churches, villages, and buildings of every sort, hardly detached, crowd upon you as in the near environs of London, but without the dingy shroud, by which in England the beauty of our noble country is destroyed.

Pass the *Monte di San Quirico*, where was found the very remarkable brazen tablet, the earliest record of the history of Genoa. (See Palazzo dei Padri del Commune, p. 109.)

San Pietro d'Arena joins on to Genoa, much in the same manner as Knightsbridge, if we may venture on the comparison, joins on to London. In the principal church are some good paintings. The Flight into Egypt, *Cambiaso*. The Virgin by *Castello*, and some frescoes by *Fiasella*. The *Palazzo Spinola* is an excellent specimen of a true Italian villa. The great saloon on the first floor is most scenical in its adornments, and richly painted in fresco by *Carlone*. The *Palazzo Imperiale* also contains fine frescoes. *Palazzo Saoli*, smaller, but a most able specimen of architectural skill.

2½ GENOA. (*Inns:* Croce di Malta, very good and respectable, commanding a fine view of the port: a good table d'hôte at 4 o'clock. This house originally belonged to the order whose name it bears, and annexed to it is a lofty tower, which should be ascended for the sake of the prospect. Le Quattro Nazioni, good and reasonable, and kept by very dependable people, who pay much attention *personally* to their inmates. Albergo d'Italia; an excellent house, an attentive landlord, and good table d'hote at 3 f. a head. Albergo di Londra, a tolerable second-rate house, in connection with the Tuscan steamers. Grand Hotel de la Ville, well recommended. Pensione Svizzera, said to be a good second-rate house.)

Port regulations. Passports.—After 6 o'clock in the evening passengers by sea are not allowed to land, but must remain on board till the following morning. This is frequently a troublesome regulation; but in other respects the authorities are civil and accommodating. The examination at the Custom House is merely nominal, unless there should be anything in the conduct or manner of the owners of the luggage to excite suspicion or give offence, for which travellers often have to thank themselves. The police *visa* must be obtained forthwith; and the *visa* of the British consul is necessary for all who go from Genoa by sea, whether by France or otherwise.

Consuls. — Great Britain, T. Y. Brown, Esq., Palazzo Lomellino, Strada Lomellina. France, M. de Blanriez, Palazzo Durazzo, Strada, Balbi. Russia, M. de Smirnove,

Strada Carlo Felice. Portugal, Colonel de Giraldis, near the Post Office. Spain, M. de Stefani, Strada Balbi. Tuscany, M. Chiconi, Strada Carlo Alberto. Naples, M. Gioia, Strada Carlo Alberto. Holland, M. Alewin, Palazzo Doria, Strada Carlo Felice.

Steamers.—In addition to those from Marseilles; Leopold, Maria-Antonietta, Pharamond, Sully, Maria-Christina, Francesco I., Giano and Virgilio; Il Dante, Genoa to Leghorn and Civita Vecchia, usually twice a week. Il Romolo, to Leghorn every Tuesday, and to Nice every Friday; both are Sardinian vessels. Two more, the Iberia and the John Wood (British), are shortly expected to be on the station.

Bankers.—Messrs. Gibbs are particularly civil and helpful to their English customers.

Vetturini.—Plenty and good. They ply in the Piazza della Annunziata; *General Agency.*—Whether for Vetturini or anything else, the best plan is to apply to the British vice-consul, Barchi, who can be heard of at the consulate, and who, in this and all similar matters, will be found exceedingly civil, and useful to English subjects. No one can give more useful information to those who are buying pictures or furniture at the curiosity shops, of which there are two or three here (subject to the general caution that nothing can be taken upon trust), from whom you may often purchase things bought at the sales of Palazzi, &c.

Diligences.—Servizio de' Reali Corrieri, daily to Turin. Agent, Giovanni Reta, Piazza Fontane Amorose. Regia Diligenza, for Savona and Finale, twice a day; Piazza della Annunziata, No. 916. Messagerie Sarde, dei fratelli Bonafous, to Turin daily; Strada Novissima, No. 759. To Milan daily; same office.

Facchini.—The town porters have the exclusive right of dragging your carriage into the *rémise*, for which they charge *5 francs*.

Sedan chairs are common, though not so much as formerly, the new streets having rendered the town more carriageable.

Genoa is now in a flourishing state, and consequently not a particularly cheap residence: this is especially the case with respect to house-rent within the city, which is exceedingly high: out of the walls it is cheap; but it is very difficult to hire lodgings except by the year. Signor Noli, who lives near the post-office, is the best agent, and an honest man. Provisions are abundant. Beef is as good as in England; poultry is said to be better. Fish is good, but there is only a scanty supply; so that there is some shadow of truth in the first clause of the old vituperative Tuscan proverb, which says of Genoa,—*Mare senza pesce,—montagne senza alberi,—— uomini senza fede,— e donne senza vergogna:* the second is quite untrue; and the third and fourth, it is to be hoped, are equally unfounded. The climate is fine, but the winds in winter are so piercing, that great caution is needed for strangers.

Unbounded munificence and charity was and is the characteristic of Genoa, accompanied by great industry and activity. Genoa now contains about 114,000 inhabitants. The imports are annually increasing; and it has been said that the King of Sardinia has intimated, that if Turin continues to display the *radical* feeling which has more than once manifested itself there, he will permanently remove his court to Genoa. It is now occasionally held there. The form of government established in Genoa moderates the absolute power of the Sovereign, and practically works well. "The Great Town Council is formed of 40 decurions, 20 of whom are nobles, and 20 citizens and merchants. They were in the first instance named by the king, but subsequent vacancies are filled up by the council itself. They must meet at least three times every year, on the *16th of April*, August,

and December, and on extraordinary occasions, on the suggestion of the *Little Council*, and with the sanction of the king's representative, an office usually given to the presiding judge in the supreme court of Genoa. He has no vote in the council, but is ordered to watch vigilantly over the interests of the government and the inhabitants. The Great Council elects its own members and the magistrates of the city, subject to the approval of the king, nominates the Little Council, proposes the syndics, confirms the appointments of inferior officers by the Little Council, examines the estimates and expenditure for the year, and deliberates on all important matters relating to the city. At each meeting, at least three-fifths of the members must be present in official costume. The Little Council, on which the attention to business really devolves, is composed of an equal number from each class (nobles and citizens); and one half of the members go out every year. This body administers the revenues of the city, and superintends the police and the charitable institutions. It is composed of the syndics, the councillors of accounts, several other of the city authorities, and 10 ordinary members. No resolution can be adopted unless 21 members and the king's commissioner be present. The Little Council meets at least once a month, and more frequently if the affairs of the city require it.

"There are two syndics, whose term of office lasts for three years. Each member of council proposes three candidates, whose names he writes secretly on slips of paper; and the king selects two from the six names that have obtained the greatest number of votes, always appointing one noble and one citizen. Six councillors of accounts, whose term of office is two years, superintend the financial affairs of the city. Six superintendents (*provveditori*) fix the prices of provisions, wood, and coals; watch the conduct of the retailers; examine weights and measures, &c. Six ædiles have charge of the harbour, dikes, warehouses, waterworks, marine affairs, roads, &c. All these officers are appointed by the Great Council from among its own members, and are, *ex officio*, members of the Little Council."—*Von Raumer.*

With the more bulky articles of trade and commerce, the pleasure-traveller has no concern. The shops are good: the articles peculiar to Genoa, in addition to the gold and silver work, of which more hereafter, are the three-piled velvet, the artificial flowers, and the coral ornaments. The velvet is still an excellent article; and embroidery on cambric and muslin is carried to much perfection. Bedsteads of varnished iron are well made, and, to the great comfort of the traveller, are coming very much into use. Generally speaking, furniture is well manufactured here, especially dressing boxes, caskets, and similar small articles of fig-tree wood.

The Genoese are laborious, and, on the whole, a robust and well-looking people; but the Ligurian character, both physical and mental, is very peculiar; and they have yet a strong feeling of nationality. Their dialect is almost unintelligible to a stranger. One national peculiarity will, it is to be hoped, long remain unaltered; the exceedingly graceful costume of the women. Both the wearers and the dress have been well described by Romney:—"The Genoese women," he says, in his Journal, "are, in general, elegantin their figure, have great ease in their action, and walk extremely well. They are of a good size, fair, but very pale, which is heightened by the dress they wear. It is a loose robe of calico or muslin, which goes over their heads like a veil, and over their shoulders and arms like a Capuchin. They let it fall over the forehead as low as the eyebrows, and twist it under the chin: they generally have one

hand up almost to the chin, holding the veil with their fingers beautifully disposed amongst the folds, and the other across the breast. They are short-waisted, and have very long trains, which produce the most elegant flowing lines imaginable; so that with the beautiful *folds of the* veil or cloak, they are, when they move, the finest figures that can be conceived. When the veil is off, you see the most picturesque and elegant hair: it is braided at the back of the head, twisted round several times, beautifully varied, and pinned with a long silver pin."

To that most lovely road of the Riviera through which the traveller has passed, Genoa forms a very worthy termination. "I have now seen," says a most competent observer, "all the most beautiful cities of the South, and have no hesitation in ranking this after Naples and Constantinople. But the charm of the latter ceases on landing, whereas the interior of Genoa does not disappoint our expectations. The streets indeed are narrow; but, to say nothing of the obvious convenience of this in a hot climate, it does not of course produce the gloom which it does in our northern cities. *We* too naturally attach the idea of small mean houses to narrow streets, whereas these are lined with magnificent palaces. In this respect, as well as in the massive and florid character of these edifices, Genoa bears a considerable resemblance to La Valletta in Malta; but in that island architecture has something of an oriental east; here it has adopted a more festive character.

"But Genoa is most impressive in its general exterior, and is best seen from the sea. The figure which it forms approaches nearly to that of a crescent. It is backed, as I have before observed, by a mountain, which is fringed here and there with low oak woods and olives, and it looks down upon a beautiful bay.

"Imagine then to yourself a city, with something of a theatric form, at the base of a mountain, the sloping sides of which are gay with suburban palaces, and gardens full of colonnades of trellis-work, covered with the red oleander, now in one blaze of bloom; add an atmosphere and a sun such as you see represented in the vivid paintings of the Venetian school; and you have Genoa such as I saw it in the month of August." (*Rose.*)

The port round which "Genova la Superba" extends, is terminated at either extremity by two piers, the *Molo Vecchio* and the *Molo Nuovo*. Just above the abutment of the latter, is the lighthouse, built 1547; the tower rising to the height of more than 300 feet out of the rock, most gracefully and nobly, the very beau ideal of a Pharos. Several towers had previously stood here in succession. The last, called the *Briglia* or *Bridle*, was erected in 1507 by Louis XII., for the purpose of securing the authority which he had acquired. The *Darsena* (docks and arsenal) was first established in 1276; the expenses of beginning the works being furnished by the spoils made by Tomaso Spinola in 1276. It now exhibits considerable activity. Here also is the *Bagne*, or prison for the convicts, who are still called *galley-slaves*, although gallies no longer exist. They are employed, in gangs, in the public works in different parts of the city. It is not an agreeable sight; but their exposure may possibly be more really humane than our practice of concealing the sufferings of criminals, and the example afforded by their sufferings, in another hemisphere. It is the custom, if they behave well, to pardon them at the expiration of half their sentence; and hence it is commonly said that those who are sentenced for 100 years' service are in a worse situation than those sentenced for life; inasmuch as the latter may be pardoned at any time, and that hence the 100 years' sentence is passed upon the worst offenders.

The small but very respectable

Navy of Sardinia is on the English model: boys of good families are much encouraged to enter the service. The admiral or chief, Count de Very, was brought up in the British service.

The *Porto Franco* is a collection of bonding warehouses, surrounded by walls, and forming a small town: the most recent portions were built in 1642. It contains 355 warehouses, which are filled with goods, and the rates are very high. According to ancient regulations, entrance is forbidden (that is to say, except by special permission) to the military, the priesthood, and womankind; all these being, as it should seem, equally liable to suspicion. The Porto Franco is under the management of the Chamber of Commerce. The Facchini, or porters employed in the Porto Franco, and indeed throughout Genoa, form privileged corporations or communities. In the Porto Franco there are two classes, the *Facchini di confidenza*, who are employed in the interior of the warehouses, and the *Facchini di Carovana*, who carry out the goods. The latter are *Bergamaschi*, and the calling is hereditary in their families. But, to be a facchino, a man must be born at Bergamo; and therefore the Facchini often send their ladies to Bergamo to be confined there, as folks do in England with respect to fellowship counties. They are governed by their consuls. Other Facchini have the right of landing goods; the town carriers, that of dragging the carriages into the rémises. They are somewhat obstreperous; but all are in the highest degree trustworthy and honest.

The city has been repeatedly increased in size, and its walls as often enlarged. It is said that some traces of the Roman walls are discernible. In 1155, the Genoese raised another circuit, for the purpose of resisting the impending attacks of Frederick Barbarossa. Some of the gates are yet standing. Such is the *Porta Vacca*, or *Cowgate*, a fine and lofty Gothic arch, between two towers, having an oriental aspect. Above, are pendent the huge links of one of the fragments of the chain that closed the Porto Pisano, carried off by the Genoese as a trophy of the great naval victory which they gained over their commercial and political rivals.

Another circuit was begun in 1327, and completed in 1537. In this, many of the previous suburbs were included. It is in the semi-modern style of fortification, but very strong. The ramparts afford very agreeable promenades, and are connected with a species of public garden, called the *Acqua Sola*. This affords a delightful walk. There is also a fine view from the battery; but at this moment (1841) very extensive alterations and improvements are making in all these portions of the city.

The third circuit, at a considerable distance from the second, runs all round the hills which command the town: it was planned in 1627, but not really begun till 1630, and completed in 1633; it has since been greatly strengthened and improved. These lines, which form a vast semicircle, are also supported by numerous detached forts, redoubts, and outworks, crowning hill after hill, and constituting the largest town fortification yet in Europe; seven miles in circumference. They will only be exceeded in extent by the fortifications of Paris. If Genoa should again sustain the calamity of a siege, it is upon this line that its defence must depend.

In the first instance, they were erected to protect the city against the present dynasty, when the Gallo-Sardinian army under Carlo Emanuele, Duke of Savoy, threatened the very existence of the Republic; and they were, in great measure, raised by voluntary contributions and voluntary labour. Upwards of 10,000 of the inhabitants worked upon them, with-

out receiving either provisions or pay. All the citizens contributed individually, besides the donations made by the different trades, public bodies, and corporations. One Carmelite friar raised 100,000 lire by collections after his sermons. Within these walls, Massena sustained the famous siege of 1800. The city was invested by land by the Austrian troops; the British fleet, under Lord Keith, assisting them. Massena was at length starved out, and he evacuated the city on the 4th of June, 1800, after a blockade of 60 days, during which the garrison, and still more the inhabitants, suffered the greatest misery from famine. Of the 7000 troops under Massena, only 2000 were fit for service when they surrendered. This defence was the achievement which established his high military character; for, to have manned the vast circumference sufficiently, 20,000 men would have been required. The number of the inhabitants who died of the famine, or of disease produced by famine, exceeded 15,000. The conduct of the people was remarkable for their exemplary patience: not a single act of violence was committed. Towards the conclusion of the siege, the raging hunger of the inhabitants was, as it were, mocked by the dealers exposing for sale all their stock of confectionary and preserves, the only articles of food which remained unconsumed.

Genoa is, like Bath, very up and down. Many parts of the city are almost inaccessible to wheel-carriages; nor are the smaller *vicoli* peculiarly convenient for foot-passengers: yet, on the whole, they are clean; nor are they gloomy, notwithstanding their narrowness. Through these, the trains of mules, with their bells and trappings, add to the busy throng. In the older parts of the town, the houses have an appearance of antique solidity, whilst those in the more modern streets, the *Strada Nuova*, the *Strada Nuovissima*, the *Strada Balbi*, the *Strada Carlo Felice* and the *Strada Carlo Alberto* (now in progress), are all distinguished for their magnitude; and the first, the *Strada Nuova*, for its unparalleled splendour.

The Strada Nuova is the earliest example of what we call an *improvement* in a modern metropolis. In 1552, the republic purchased the ground with the buildings upon it, then of disreputable character; and the new street was built, containing six palaces on the north and seven on the south side, without any admixture whatever of smaller or inferior edifices. It is the only street of this character in the world; and the effect of the buildings is also increased by the beauty of the uniformly level pavement from which they rise, and which gives a peculiar finish to the whole.

Of these palaces, all except two are by Alessio; but the character of these, as well as of those in the adjoining quarters, is nearly uniform. The fronts exhibit the most gigantic and *robust* doors and windows, with the deepest architraves and consoles; the boldest projecting cornices, and terraced loggie and halls, through whose columns and arches are seen the rich flowers and verdant trees. The great portal usually opens into a porch or covered atrium, the vault of which is generally painted in fresco. This, again, opens into a cortile, story upon story, with a fountain or statue in the centre. Possessing the most scenic effect, there is nothing about them obtrusively made for effect; no *sham* of any kind, either in design or material, no false fronts, or mock windows, or "compo," or lath and plaster. All is true and efficient, producing a full effect of conviction, both upon the eye and the mind; and from these circumstances amongst others, one of our most competent judges (Mr. Cockerell) considers that, to an architect, Genoa offers more useful objects of study than any other city in Italy;

and that, if he were compelled to select one for this purpose, he should choose Genoa.

Very instructive also is the manner in which the frescoes are united to the architectural ornaments in the vaultings of the porches. The painting is, however, perishing from the effect of the sea air, and it is greatly to be lamented that the frescoes are not copied before they shall be finally lost.

Just at the entrance of the *Strada Nuova*, but in the *Strada Nuovissima*, is the *Palazzo Brignole* (one of three belonging to this family): the portal supported by two gigantic Terms, bending beneath the weight which they support.

In the Strada Nuova, the *Palazzo Brignole Rosso* is considered by some as the most distinguished for its architecture. This may be questioned as to the façade, which is perhaps rather less varied than some of its competitors. The cortile is fine; and, from the marble paved terrace into which its upper story opens, there is a most beautiful view of gardens and palaces. This palace contains the best private collection of pictures in Genoa. They are, on the whole, very genuine and undoctored, and such as would make the basis of half a dozen collections in England. The principal are the following: — Great Hall. Several pictures by artists of local character and fame. The Rape of the Sabines by *Valerio Castello*, a Genoese; four pictures by *Guido Bono*, of Savona, &c. In the first room, called "*La Primavera*," are some extremely fine portraits by Vandyke, especially those of the Marquess and Marchioness Brignole Sale, the Marquess on horseback; a noble picture. A portrait of a man holding a paper in his right hand, by *Paris Bordone*; that of an armed soldier, by *Tintoretto*; the portraits of a father and son (names unknown), by *Vandyke*, are as fine specimens of this master as can be seen in Flanders. Second room — called "*Lo State.*" A singular and most highly finished half length of a man with a long beard, by *Lucà d'Olanda*; painted on wood. A beautiful sketch of the Nativity by *Paul Veronese*; our Lord going to Calvary, bearing his Cross, by *Lanfranco*, a small picture, very fine; a well drawn and coloured half length of St. Sebastian, by *Guido*; a fine Annunciation, painted on copper, by *Ludovico Caracci*. Third room — called "*L'Autonno.*" The Virgin enthroned, with the Infant in her arms, and Saints standing round, by *Guercino*, a specimen of his most rich colouring; a fine *Andrea del Sarto*, the Virgin and Child, with St. John and St. Elizabeth, like one by the same artist in the Marquess of Westminster's gallery; a young man in a furred garment, by *Titian*; a father and son, half lengths, by *Bassano*, and a sketch of St. Mark (also a half length) by *Guido*, are all worthy of attention. Fourth room — called "*L'Inverno.*" A very fine picture, though its truth makes it also most unpleasing, of Judith giving the head of Holofernes to a slave, by *Paul Veronese*; the Pharisees questioning our Lord on the Tribute Money, by *Vandyke*, very fine, especially the heads of the two Jews; a beautifully coloured Flight into Egypt, with attendant Angels, by *Carlo Maratti*; a beautiful specimen of *Piola*, a Genoese, a Holy Family, with St. John offering a Butterfly to the infant Jesus; a portrait of a man in a black dress, by *Rubens*, very singularly unlike Rubens. The Fifth Saloon is merely a room of communication, with architectural subjects, the figures by *Piola*, father and son, Genoese artists. Sixth Saloon. A beautiful portrait of the Marchioness Geronima Brignole, with her daughter, standing, by *Vandyke*: by the same hand is the picture of a man in a Spanish costume; the portrait of a woman holding a fan, by *Paul Veronese*, is more singular than

beautiful. Our Lord in the Garden of Olives, by *Carlo Dolce*, has been exceedingly, though scarcely over praised for the beauty of the expression. Two *Albanos*, our Lord appearing to Mary Magdalene, and the Car of Love, are very fine small pictures. Seventh Saloon, entirely hung, as well as painted in fresco, by *Deferrari*, a Genoese, with pictures representing subjects of Roman heroism. The other rooms may be passed without much remark: there are several pictures interesting as specimens of the Genoese school, little known in England. In the Eleventh Saloon are portraits of the three Doges of this noble family; and, in the Twelfth, are portraits of two more of the family by *Rigaud*.

Palazzo Doria Tursi, in the Strada Nuova, late the residence of the Queen Dowager, now the Jesuits' College. The façade is exceedingly grand: it is flanked by terraced gardens, such as we have described, and which constitute one of the most pleasing features in this romantic city. The architect is Rocca Lurago, of Como.

Palazzo Serra. An excellent specimen of the architect Alessio. The entrance, which is modernised, is very richly decorated; and *Semino* and *Galeotti*, Genoese artists, have painted the ceilings, &c. of the principal rooms. The saloon is particularly rich: the gilding, said to have cost a million of francs, the white marble bas reliefs, the caryatides, the mirrors, the mosaic pavement, the doors inlaid with lapis lazuli, render this one of the most splendid chambers in Italy, and well deserving of the name of the Palazzo del Sole.

Palazzo Adorno contains some good frescoes by *Taveroni*, from subjects of Genoese history.

Palazzo Spinola, opposite the last, a large and fine building, with good pictures. The Hall, frescoes by *Semino*; a man on horseback by *Vandyke*. First Saloon. Two fine portraits by *And. del Sarto*; a remarkable portrait of a Philosopher in a black dress, by *Sebastiano del Piombo*; a finely preserved and beautifully painted circular picture of the Virgin and Child, by *Mecherino da Sienna*, more commonly known by the name of *Beccafumi*, an imitator of Raphael; a Venus, by *Titian*, and a fine head by *Vandyke*.

Third Saloon. A Crucifixion by *Vandyke*; a Holy Family, *Gian. Bellino*; and the same subject, with two Saints, by *Luini*.

Palazzo Lercaro Imperiale. A striking façade, opening into a cortile of equal excellence. Here are some fine frescoes and several good pictures.

Palazzo Gaetano Cambiaso. A small but good collection of pictures, amongst which are, in the First Saloon, two *Bassanos*, and a graceful small figure of the Magdalene, lying, by *Albano*.

Third Saloon. A fine picture, with figures of the size of life, well drawn, of our Lord appearing to Mary Magdalene, by *Carlo Maratti*; a good portrait of Calvin, by *Holbein*, and that of a Philosopher, by *Luca d' Olanda*. In the Fifth Saloon is a beautifully finished picture, with small figures, also by *Luca d' Olanda*, a Magdalene by *Guido*, and a St. John the Baptist in the Desert, by *Elisabetta Sirani*.

Palazzo Cataneo. In the Hall, besides a fine portrait of a Lady, half-length, by *Rubens*, is a Narcissus at the Fountain, by *Parodi*; a good specimen of this artist, whose works are little known in England. Two landscapes with small figures, by *Tempesta*; and two others, one a Moonlight, by *Tavella*, an oval; the Virgin and Child, by *Velasquez*.

In the Cabinet are some choice small pictures: a highly finished Virgin with the Infant sleeping, an oval, by *Franceschini*; a Flight into Egypt, with the landscape and accessories beautifully painted by *Greghetto*; a Virgin and Child, by *Garo-*

Jalo; the Entrance of the Animals into the Ark, by *Tempesta;* an elegant half-length female figure, with the motto, "*Riguarda il tuo fine,*" by an artist of the Florentine school; and a beautiful view of a City and Port, by *Brandt.*

In the Saloon are several pictures worthy of much attention: a Virgin and St. Elizabeth, small but beautiful figures, like Raphael, by *Layne;* a fine and large picture of our Lord driving the Buyers from the Temple, by *Salvator Rosa;* a beautiful half-length of St. Agnes with the Lamb, by *And. del Sarto;* our Lord praying in the Garden of Olives, full of force and expression, and a head of our Lord crowned with Thorns, the artists unknown; a fine portrait of a Philosopher in his Study, by *Domenichino;* a beautiful *Ludovico Caracci,* of the Stoning of St. Stephen; a graceful Virgin and Child, by *Francesco da Imola;* two fine views of Rome, the Coliseum and the Ponte rotto, by *Vanlindt;* and a fine *Raphael,* St. Joseph and St. John adoring our Lord.

The *Strada Nuova* opens into an irregular Place, called the *Piazza delle Fontane Amorose,* irregular in shape, but containing some fine buildings, of which the principal are the

Palazzo Negroni, a wide-spreading and noble front, where are some good pictures. Tarquin and Lucretia, by *Guercino,* and some interesting frescoes, relating to the great deeds of the Negroni family, by *Parodi.*

Palazzo M. Spinola worthy of the noble family whose name it bears. The arms of Spinola, which crowned the marble doorway, have been removed, and the simple cypher of the present proprietor placed in their stead. This palace contains some of the earliest frescoes of *Cambiaso,* in particular the Combat of the Titans, which he executed at eighteen years of age. A portion of the palace is still occupied by one of the Spinola family, who has a fine collection of insects of the country, and several good pictures, especially a collection of miniatures by *Castello.*

The *Strada Carlo Felice,* being modern, has much less architectural splendour than the Strada Nuova; but it is broad and regular; and though its buildings do not equal those of the golden age of Genoa, yet they have much character.

Palazzo Pallavacino. The name of this family is said to have been *Pelavicino,* or *Strip my neighbour.* A member of this family acted in England in conformity to the supposed signification of his patronyme. This was

——"Sir Horatio Palvasene,
Who robbed the Pope and pillaged the Queen."

He was receiver and banker of the court of Rome during the reign of Mary; and having a good balance in his hands at the accession of Elizabeth, could not then reconcile himself to the iniquity of letting so much money go out of the country to be employed against his new sovereign. A very rich branch of this noble family has been long settled in Hungary, and is well known in the best circles at Vienna. This palace contains an ample collection of pictures, amongst which are many of great merit.

Salone della Camina. A finely coloured Magdalene, painted on copper, by *Annibal Caracci,* and an unfinished picture, on copper also, by *Lud. Caracci,* is very beautiful. The Sacrifice of Abraham; Hagar and Ishmael; and Bathsheba bathing, are good specimens of *Franceschini.* A Descent from the Cross, painted on wood, divided into three compartments, by *Luca d'Olanda,* is a very fine specimen of an early and peculiar style. A Drunken Silenus, with other figures, by *Rubens,* and the Woman taken in Adultery, by *Spagnoletto,* are good examples of these masters. Mutius Scævola before Porsenna, by *Guercino,* is one of the largest easel pictures of this master.

Salone della Conversazione. Cleopatra, by *Semino*, considered the chef-d'œuvre of this artist, like Titian in manner, and good in expression. Two large pictures of Shepherds sacrificing to Pan, and of Romulus exposed, are also excellent specimens of *Castiglione.* Coriolanus before Rome, his wife and children, is an extremely beautiful, large, and valuable *Vandyke.* A Venus and Cupid, by *Cambiaso*, and Music by *Guercino* (above the door), are pleasing pictures.

Salone. Mary Magdalene carried to Heaven by Angels, a prettily designed and beautifully executed picture, full of small and graceful figures, by *Franceschini.* The celebrated Madonna della Colonna, by *Raphael*, beautiful as it is in design, disappoints the expectations raised by the engravings, because, being dull in colour (perhaps injured), the outline is the most interesting part. The Journeying of Jacob and his Family, by *Bassano*, is beautiful, as is a half-length of St. John the Baptist, by *Ant. Caracci*; and here are two good specimens of *Strozzi*, especially that representing the Virgin in Prayer.

Salone d'Estate. Diana and her nymphs surprised by Actæon, a fine and perfect *Albano*; a highly finished and beautiful Virgin with the Infant sleeping, by *Franceschini*; two very remarkable and curious pictures of sacred subjects, by *Luca d'Olanda*; and a Repose in Egypt, a fine, though small *Albert Durer*, not mentioned in the catalogue.

The *Strada Balbi* participates in the character of the Strada Nuova, and the Strada Carlo Felice. It is not so rich in architecture as the first, nor so much in the modern city-style as the second; but it has some very fine buildings.

Palazzo Reale. Formerly belonging to the Durazzo family, but purchased by the late king, and completely fitted for a royal residence. The front is nearly 300 feet in length, and in an excellent Italian style; yet it wants the variety of the buildings of *Alessio.* It contains a fine collection of pictures, amongst which are, in the Salone, several portraits of the royal family of Spain, the Durazzo family, &c., interesting from their authenticity; and two large historical pictures, representing the reception of Durazzo, ambassador from Genoa, by the Sultan, one by *Piola*, the other by *Bertolotto.*

Salone di Giordano. A portrait by *Vandyke*; another by *Tintoretto*; and some other pictures worthy of observation are here, besides the two chief pictures in the room: one of Olindo and Sophronia, the other of the Transformation of Phineas by Perseus, by *Luca Giordano.*

Salone della Cappella. A Mussulman, by *Rembrandt*; our Lord in the Manger, by *Titian*; the Temptations of St. Anthony, by *Annibal Caracci.*

Salone dell' Aurora. Portrait of the Emperor Joseph II.; two pictures of Saints, by *Cappuccino*; a sketch for the Martyrdom of St. Peter, by *Guido.*

Salone del Tempo. A female head, by *Titian*; a large Holy Family, with many figures, by the same artist; two heads, by *Tintoretto*; two battle pieces by *Borguignone*; several pictures, chiefly of animals, by *Greghetto.*

Salone di Susanna, so called from the principal picture in it, Susannah and the Elders, by *Rubens.*

Salone di Paolo, so called from the fine and large picture by *Paolo Veronese*, representing the feast given to our Lord in the house of the Pharisee, and the Magdalene at his feet; now removed to Turin (p. 20.): an excellent copy or duplicate remains here. Some good antique statues are also in this hall, and four modern ones by *Filippo Parodi*, and some others. *Domenico Parodi* has executed the elaborate paintings and gildings which decorate the ceiling and walls of this gallery. Beyond it are two fine rooms painted in fresco, in one

of which is the bust of Vitellius, much admired. Each of these two ornaments of this palace is excellent in its kind. There is in this palace a very ingenious contrivance of a small *boudoir*, which hoists up and down by tackle from the Queen's apartment on the third floor, so as to save her Majesty, when she has occasion merely to receive company, the trouble of going up stairs to so great a height.

Palazzo della Università. This building was erected at the expense of the Balbi family. The vestibule and the cortile are amongst the finest specimens of the kind. Two huge lions are fancifully placed at the top of the staircase by which you ascend. The whole greatly resembles some of the compositions of Piranesi. The halls of the different faculties are finely decorated. The museum of natural history is interesting, as containing a complete collection of the birds and fishes of this part of the world. The library, which is open to the public, is well stored with useful printed works, but does not contain any book rarities. The University consists of three faculties, Law, Medicine, and Humanities. In each faculty there is a senate composed of twelve doctors, by whom the degrees are granted. In the church belonging to the university is a bas-relief in bronze, and in the sacristy another — the Descent from the Cross, good, by *Giov. di Bologna.*

Palazzo Durazzo. By *Alessio*, but altered within. This also has a good collection of pictures. In the first room is a *Pellegrini*, the subject from Shakspeare, a good specimen of this artist; a Flight into Egypt, by *Pesaro*; and Abraham with the Angels, by *Castelli*, two good samples of these masters. The Magdalene, by *Titian*, claimed as an undoubted original, in spite of the similar picture in the Barbarigo palace at Venice; the Tribute Money, by *Guercino*, considered one of his most perfect and impressive works; the Woman taken in Adultery, by *Procaccini*, a beautifully expressive picture.

Second apartment on the east. The Flagellation of our Lord, by *Ludovico*, and a half-length of St. Peter, by *Annibal Caracci*, beautiful in expression and design. The Roman Charity, by *Guido*, and St. Eustace by the same, full of grace in design; the Marriage of St. Catherine, a good specimen of *Paolo Veronese*; a sleeping Child, in an oval, by *Guido*, beautifully true to graceful nature.

The ceiling of this Gallery, representing Apollo and the Muses, by *Piola*, is thought one of his best works.

First apartment on the west. Our Lord appearing to the Virgin after the Resurrection, one of *Domenichino's* best works; Philip IV. of Spain, by *Rubens*, an admirable portrait; Three Philosophers, by *Spagnoletto*, good samples of this artist; Portrait of a Lady and two Children of the Durazzo family, by *Vandyke*, well grouped and highly finished.

Palazzo Imperiale, near the Piazza di Campestre. This palace is much decayed and neglected. The beautiful cortile is used as a rémisé. In the soffitto are very fine frescoes, much in the style of the Loggie of the Vatican, with mythological subjects in the compartments.

To detail the palaces of Genoa would be impracticable within the compass of the present work, yet one more must be noticed, which, taken as a whole, is the most striking of them all: the *Palazzo Doria Panfili*, situated within the Porta della Lanterna, (a fine specimen of military architecture,) and without the Porta di San Tomaso, the gardens of which extend to the sea shore. These gardens, as well as those of the palace in their centre, form a noble feature in the panorama of the port of Genoa.

This very magnificent pile, originally the Palazzo Fregoso, was given to the great Andrea Doria, and improved,

84942

or rather rebuilt, and brought to its present form, by him. The stately feelings of this Doria, who is emphatically called "Il Principe," (for that title of dignity had been granted to him by Charles V.) are expressed in the inscription which is engraved on the exterior of the edifice: "Divino munere, Andreas D'Oria, Cevæ F. S. R. Ecclesiæ Caroli Imperatoris Catolici maximi et invictissimi Francisci primi Francorum Regis et Patriæ classis triremium IIII. præfectus ut maximo labore jam fesso corpore honesto otio quiesceret, ædes sibi et successoribus instauravit. M. D. XXVIII." The architect was Montorsoli, a Florentine: but many portions were designed by the celebrated Perino del Vaga, who has here left some of the best productions of his pencil, but which are fast decaying, upon the walls; so rapidly, indeed, that in a few years, it is to be apprehended, they will have almost wholly disappeared. Perino, poor, sorrowful, and needy, driven from Rome by the calamities which had befallen the Apostolic city, when stormed by the Imperialists in 1527, was kindly received by Doria, who became his patron, giving him constant employment in this his palace. He worked there, not merely as a painter, but generally as a decorator; and it was Doria's express wish to reproduce here, as much as possible, the magnificence of Rome, especially in the buildings which Raphael had adorned.

Perino del Vaga, a Tuscan by birth, has been considered as the best Florentine designer next to Michael Angelo, and also the best of the painters who worked in co-operation with Raphael, and by whom a large (if not the largest) portion of the frescoes which pass under his name were executed; and nowhere is Perino to be seen to such advantage as here. Exceedingly graceful are the arabesques, in the style of the Loggie, which greet you in the vaulting of the portal or vestibule. Perino had a great share in those frescoes at Rome which pass under the general name of Raphaels, and the specimens by him in this palace are scarcely inferior to those at Rome: the subjects are taken from Roman history; and here may be particularly noticed a merit which we have before pointed out in general terms, namely, the cleverness with which, in these decorations of the Genoese palaces, the embossed or architectural ornaments are combined with the painting. In the entrance hall, the soffitto is divided into compartments by arabesques of the most elegant designs and the most harmonious colours. In the compartments are mythological subjects, of which the drawing is as fine as the execution. The staircase is quite in keeping with this hall; and you ascend to a noble saloon. The ceiling of this room is truly splendid. It is composed of one large and many shallow coves, surrounded by smaller incurvations. In the centre is the battle between Jove and the Titans. Very vigorous is the colouring of this picture, of which the figures are larger than life. The smaller areas are covered with ramifying arabesques deeply and richly coloured, and of the most elegant and varied designs. It is a problem, says Lanzi, whether Perino is most *Raphaelesque* at Genoa, or Giulio Romano at Mantua. But there is also a strong *dash*, if such a term may be allowed, of Michael Angelo, in the centre compartment, whilst, in the others, Raphael preponderates again. So well is the whole managed, that, though the room is not lofty, these elaborate ornaments do not give any idea of weight or oppressiveness; and, rich as they are, they are equally free from tawdriness and confusion. A very splendid and decorated chimney-piece remains; but in other respects this noble apartment is naked and neglected.

The decorations introduced by Perino in this palace were exceed-

ingly admired; and he became, in fact, the founder of the peculiar style which prevails in the other ancient palaces by which Genoa has been so much adorned. In the gallery that leads to the terraced garden, are the portraits of Andrea Doria and his family. The figures are in a semi-heroic costume, looking a good deal like the heroes of Tasso in the fine old Italian engravings which adorn the early editions of the Gerusalemme. Andrea Doria is grey headed and stern, yet not hard or ferocious. His sons are helmeted, and supporting themselves upon their shields. Beyond this beautiful gallery you look upon the palatial garden, where walks of cypress and orange, continue the arches and columns of the palace. Fountains, statues, and vases are here in keeping, and connect themselves with the architecture as well as with the landscape. In the background is the sea, the moles, the lighthouses, the long stretching headlands,—all as beautiful, to borrow the old English phrase, "as heart can think or eye can see." The fountain in the centre represents Andrea in the character of Neptune: the group is fine from its size and position. Over another fountain is a fanciful mermaid, the portrait of one which, according to popular belief, was caught at Genoa. Opposite to the palace, on the street front, is another garden belonging to it, bordered by a magnificent grapery. The vines are trained over ranges of fluted Corinthian columns; the graceful architecture, and the still more graceful foliage, forming a most happy combination. In this garden is the monument raised by Doria to "*Il gran' Roldano,*" the said Roldano being a great dog which had been given to Doria by Charles V. He is buried at the foot of a huge Jupiter, to whose care, according to the inscription, his ashes were intrusted. We can fancy the old admiral amusing himself with this whim. In this garden also is a grotto built by Alessio, which in its time was much admired; it is now almost a ruin. The successive employments held by Doria enabled him to acquire great wealth. With these riches he was able to keep a fleet of 22 gallies; a force with which he turned the scale against the French, and accomplished the deliverance of Genoa, 11th Sept. 1528, from the heavy yoke which they imposed.

"Questo è quel Doria, che fa dai Pirati,
Sicuro il vostro mar per tutti i lati.

Non fù Pompeio a par di costui degno,
Si ben vinse, e cacciò tutti i Corsari,
Però, che quelli al più possente regno
Che fosse mai, non poteano esser pari;
Ma questo Doria sol col proprio ingegno
E proprie forze purgherà quei mari;
Sì che da Calpe al Nilo ovunque s' oda
Il nome suo tremar veggio ogni proda.

Questi, e ognuno che la patria tenta
Di libera far serva, si arrossisca;
Nè dove il nome d'Andrea Doria senta,
Di levar gli occhi in viso d' uomo ardisca.
Veggio Carlo, che il premio gli augmenta;
Ch' oltre quel che in commun vuol che fruisca,
Gli dà la ricca terra, ch' ai Normandi
Sarà principio a farli in Puglia grandi."
Orlando Furioso, Cant. xv. 30—34.

Without doubt Doria took the right side, in abandoning France and returning to the service of his own country; yet it is curious to see, in the inscription in front of the palace, that he reckons amongst his honours his retainer by the monarch whose cause he abandoned, and whose sovereignty in Genoa he destroyed. It was under Doria's influence and counsel that the form of government was established in Genoa, which lasted till the revolution. He was offered the ducal authority for life, and there is no doubt but that he might have acquired the absolute sovereignty. The Doria family is not extinct, but they live in Rome; and the palace, considering the exceeding value of the works of art which it contains, is strangely abandoned to its destiny.

The churches of Genoa possess a very peculiar and national character. Perhaps they (and more especially the recent ones) are not so perfect in their

kind as the palaces; but in the more important respect, as memorials of piety and munificence, they are amongst the most significant monuments of Genoa. The most splendid were entirely built by private individuals or families. More than half the churches were destroyed during the French domination: the most costly monuments were broken as rubbish, and the paintings stolen, sold, and dispersed. We may repeat these observations in every town and city in Italy, and yet give only a most inadequate notion of the barbarous devastations which the French committed, and which they would repeat were Italy to come under their yoke again; for general words pass off, and nothing but a particular specification, inapplicable to such a work as the present, could truly give an idea of the evil. The Sardinian government has done its best to repair these devastations by taking care of what is left; but, of course, what is gone is gone for ever.

The *Duomo* or *Cathedral of St. Lorenzo* is a very singular and imposing structure; and, more perhaps than any other in this part of Italy, bears the impress of Saracenic ideas. The name of Saracenic-Gothic will best describe its style. Those portions, both of the interior and exterior, which are in the pointed style, are so like the mosques of Cairo and Cordova as to leave no doubt whence the model was derived; indeed portions were brought bodily from Saracenic buildings. Such are the columns of the portal, taken from Almeria, as part of the spoils won at the capture of that city, 1448; but there are vestiges of an earlier period, probably of the tenth century, such as the very curious pilasters of the door on the north side of the church, exhibiting monsters and runic knots, and the rude basso-relievos encrusted on the principal front. Indeed the whole of the lower part of the façade seems to be earlier than the 12th century. The stripes of black and white marble of which it is composed, have a strange, yet not unpleasing, effect; but in this, and all other examples of variety of colour, an Englishman has a prejudice to overcome. The interior of the nave, the only portion unaltered, has a grand character of oriental magnificence. The pillars are of various kinds of *pietra dura*, granite, porphyry, and rich marbles, standing upon bases of basalt; and the walls, as well as the vaulted roof, are striped black and white, so that every where various combinations and contrasts of colour are obtained. In the gloom of the evening, when the concave is scantily lighted by the silver lamps, and the area filled with veiled and kneeling groups, the edifice looks like a dream.

In the friezes are inscriptions, from which we ascertain that the north side was completed in 1307, and the south in 1312; furthermore it is therein related how the city was founded by Janus I. king of Italy, the grandson of Noah; and how Janus II., Prince of Troy, took possession of the city founded by his namesake and ancestor. These inscriptions are engraved in capital letters, exactly in the form employed in coeval manuscripts, and are perhaps amongst the finest specimens of lapidary calligraphy.

The choir and side chapels have been entirely modernized, and covered with carving, paintings, and gilding. The architecture is by Alessio; but its splendour causes regret at the loss of the ancient and truly original character of this edifice. Yet there is a pleasant impression produced by the manner in which the church is evidently *cared for*, and the object of the *affection* of the people; a sentiment so rarely shown out of the stricter Roman Catholic countries.

The paintings are not of a first-rate quality; the principal are the Virgin and Saints, *Barroccio;* another Virgin, *Ferrari;* the Ascension, *Piola;* and Saints adoring the Infant Saviour, *L. Cambiasi*, good. The stalls and partitions are beautifully inlaid in

woods of various colours. The ancient manuscript choir-books are yet in use, and they are fine volumes of their kind. Many noble monuments were destroyed by the French administration. In the *Palavicini chapel* is a curious monument, a detached marble statue of a cardinal kneeling before the altar, a fine, but almost a startling figure. An altar-piece by *Gatini* of *Genoa*, has lately been put up in one of these chapels; it looks frozen and tame, though elegant, amidst a host of productions of so different a taste, and of which it has neither the faults nor the merits.

The richest portion of this gorgeous church is the *Chapel of St. John the Baptist*, into which no female is permitted to enter except on one day of the year, an exclusion imposed by Pope Innocent VIII., as it is said, *in vendetta* of the daughter of Herodias. The screen which divides it from the church is of a rich Gothic, and was completed about 1496. The tribune, supported by four porphyry pillars, covering the sarcophagus in which the so-called relics of the Baptist are contained, was erected in 1532 at the expense of Filippo Doria. It is surrounded by sixteen statues, executed by *Guglielmo della Porta*. The works of this artist were very highly valued by Michael Angelo; and it is considered that he never surpassed the statues here seen. Around the chapel are eight other very remarkable statues, by *Civitale* (1435—1501), a *Lucchese* by birth, and of whose works not many remain, except in his native city and in Genoa. Their expression, as well as the boldness of their execution, renders them, perhaps, equal to the best works of Donatello. The relics of the saint are contained in an iron-bound chest, which is seen through the apertures of the marble. On the day of his nativity they are carried in procession, being placed in the *Cassone di San' Giovanni*, a shrine preserved in the treasury of the cathedral. It was made in 1437 by *Daniele di Terramo*, of silver gilt, a combination of Gothic panels, tracery, and finials of the most delicate workmanship. The sides are covered with imagery, the history of St. John; the figures being all but completely detached from the background.

In the treasury is preserved a still more singular relic, the *Sacro Catino*, long supposed to be composed of a single emerald. It was part of the spoils won at the taking of Cæsarea, 1101. The Crusaders and their allies divided the prey; and the Genoese, under the command of the celebrated Guglielmo Embriaco, selected this precious dish, or vessel, as their portion of the spoil. The traditionary worth of the material was infinitely enhanced by the fond traditions annexed to the vessel, whether as a gift from the Queen of Sheba to Solomon, or as the dish which held the Pascal Lamb at the Last Supper, or the Sang real, the vessel in which Joseph of Arimathea received the blood flowing from the side of the Redeemer, and in search of which the Knights of King Arthur made their quest. Three times each year was the *Catino* brought out of the sacristy, and exposed to the veneration of the faithful. A prelate of high rank exhibited it to the multitude; and around him were ranged the Clavigeri, to whose care the relic was committed.

The Clavigeri, as their name imports, were the keepers of the keys of the sacristy; and they were solemnly bound never to allow these keys to depart from their custody. No stranger was allowed to touch the *Catino* under heavy penalties; and if any one attempted to try the material by steel or diamond, gem or coral, or any real or supposed test of its genuineness or hardness, they were to be punished with heavy fines, imprisonment, or even death. Acute and somewhat sceptical travellers, as Keysler and the Abbé Barthélemy, in spite of these precautions, saw enough to lead them to suppose that the *Catino* was

glass; a fact which is now fully confirmed. But the extraordinary perfection of the material, as well as of the workmanship, must always cause it to be considered as a very remarkable monument, and of remote antiquity. The dish is hexagonal, with some slight ornaments, which appear to have been finished with the tool, as in gem engraving. The colour is beautiful, the transparency perfect; but a few air bubbles sufficiently disclose the substance of which it is made. The *Catino* was sent to the great depository of stolen goods, Paris; and was reclaimed in 1815, with other objects of art. It was so carelessly packed that it broke by the way, and it is more than suspected that this carelessness was not the result of want of thought. The fragments have been united by a setting of gold filagree. The keys of the cabinet are kept by the municipal authorities, and a fee of about five francs is expected, at least from Englishmen, by the officer who opens the door.

Near the cathedral is the *Baptistery*, no longer used; and a great *cloister* in which are the residences of the canons, but it has nearly lost all vestiges of antiquity.

About half the churches of Genoa were, as before mentioned, demolished by the French, and under such circumstances as to show that the absolute dislike towards any building consecrated to the service of God, was the main cause of the demolition. Amongst them, none is more to be regretted than the church of *San' Francesco in Castellotto*, a magnificent Gothic structure, in which was the tomb of *Simone Boccanegra* (Black Muzzle), the first Doge of Genoa, which was broken up as rubbish, although it might, without any difficulty, have been removed entire. Amongst the churches which remain, the most conspicuous in the general view of the city, is *Santa Maria di Carignano*, finely situated on a hill, built from the ground about 1552, and endowed by the Sauli family. The cupola and towers of this church give it a general resemblance to St. Peter's, the general plan of the church bearing the same affinity; and it is so imposing, that strangers often suppose it to be the cathedral. It was built by Alessio. The architecture is solid and well understood; but it shows, on the whole, that the talent of the architect was better calculated for civil than for sacred edifices. The interior is frigid, and without solemnity. Four colossal statues, by *Puget*, are placed beneath the great dome. They represent St. Sebastian, St. John, St. Bartholomew, and the blessed Alessandro Sauli; all violent in action and frittered in drapery. These French works appear as solecisms in Italy.

Paintings. — St. Francis receiving the stigmata, *Guercino:* originally good, though now damaged. St. Francis is represented as very young. The Virgin and Saints, *Procaccino.* St. Peter and St. John healing the Palsy, *Piola.* Three subjects, of which the best is a Pietà, *Cambiaso.* The Martyrdom of St. Blaise, *Carlo Maratti;* the saint good, the chief executioner badly foreshortened. St. Catherine receiving the Sacrament, *Vanni of Sienna;* the bishop administering very fine. Bishop Sauli going in Procession, *Fiasella;* much character in the groups.

A very fine view of Genoa is obtained from the top of the cupola, which is ascended with tolerable ease. Opposite to the church is a noble bridge upon dry land, also built by the munificence of the Sauli, begun 1718, by an architect named Langlade. It joins two hills, crossing the street and houses below. Some of these houses are seven stories high (adding to the reminiscence which the bridge gives, of Edinburgh); but the bridge rises far above them. It affords a cool and pleasant evening walk. An amusing instance of the fancies of Italian antiquaries is found in the Hebrew-Greek etymology which they

give to Carignano, deriving the name from *Cherem-Jani*, the vineyard of Janus.

St. Stefano della Porta. The church is fine; but its great attraction is the painting of the Martyrdom of the titular Saint, the joint production of *Raphael* and *Giulio Romano*; that is to say, Raphael made the design for the whole, and finished the upper part, and Giulio Romano executed the remainder. The whole is excellent; so much so, that it has been doubted by competent judges if there be any picture in the world to be compared to it, except the Transfiguration, the Communion of St. Jerome, and the taking down from the Cross, at Rome. Certainly, for expression, nothing can surpass it, and the execution is also capital: it is particularly so in the principal figure, St. Stephen; his knee seems to project from the canvass. It is rather difficult to get a good light upon this fine picture, which is disadvantageously placed. In 1814, a negotiation was opened for its purchase by an Englishman for 100,000 francs.

San' Siro. The most ancient Christian foundation in Genoa, and the most fertile in suggesting recollections of its history. It was originally the cathedral, under the title of the Basilica *dei Dodici Apostoli*, but San' Siro, or Cyrus, an ancient bishop, became its patron, and in 904, the episcopal throne was translated to St. Laurence. In this church the assemblies of the people were held. Here Guglielmo Boccanegra was proclaimed Capitano del Popolo in 1257. Hitherto the powers of governments, and the profits and pleasures of government also, had been wholly enjoyed by the aristocracy. This revolution first broke down the barrier; and although the office of Capitano del Popolo did not continue permanent, it prepared the way for the great changes which the constitution afterwards sustained. Here, in 1339, another Boccanegra was created the first Doge of Genoa, amidst cries of "*Viva il popolo!*" marking the influence by which he had been raised. His election was, in fact, the crisis of another revolution: the government was completely transferred from the nobles to the people. — San' Siro has much that is interesting beyond these recollections: but all traces of the original building are detroyed, or concealed by recent adjuncts and reconstructions. The fine marble columns and marble coatings of the interior, constitute its principal ornament. The roof is painted by *Carlone*, whose frescoes have wonderful merit. No fresco paintings approach so nearly to the body and solidity of oil painting, yet retaining all the freedom and cleverness of their own style. Carlone is said to have employed a peculiar process, by which this effect was attained. Eleven painters of this name have left their productions in Genoa and the Riviera. *This* Carlone was born at Genoa in 1594, and died at an advanced age. Some of the other paintings are, the Saviour disputing in the Temple, *Bernardo Castello.* The Adoration of the Shepherds, *Pomerancio.* Saint Catherine of Sienna, *Castelli.* The façade is in the poorest and most mesquin style of modern architecture, and quite unworthy of being placed under an Italian sky.

San' Matteo, built in 1278, was under the patronage of the Doria family. The front, which is in a very plain and peculiar Gothic, is a chronicle in marble. It is covered with inscriptions relating to the achievements of the family. Many of these inscriptions are headed by tablets representing the banners of Genoa and of the Doria family. One of them commemorates the great naval victory of Scargola, September 7. 1298, over the Venetian fleet, commanded by Andrea Dandolo, by the Genoese, under Lamba Doria, both being the most honoured names in the

military annals of Italy. The Genoese fleet consisted of 76 galleys; their opponents, who numbered 96, sustained a total defeat; 74 Venetian galleys were captured, and 7400 captives were brought to Genoa by the conquerors. It would take probably a week of hard labour to copy these inscriptions. Over the door is one of the very few mosaics still existing in Genoa. It is in the ancient Greek style. The interior, which is small, was splendidly reconstructed at the expense of the great Andrea Doria. It is of the Corinthian order, discordant in its tone from the exterior, yet so thoroughly Genoese that we may well be reconciled to the incongruity. Gian' Agnolo Montorsoli, the architect, was also a very good sculptor; and he executed the two figures of children upon the tomb of Andrea Doria, who is here interred. In the surrounding Piazza are some curious specimens of ancient domestic architecture.

Sant' Ambrogio, or *di Gesù*, entirely built at the expense of the Palavicini family. The interior is completely covered with rich marbles and paintings; solemn, and yet not gaudy; wanting the exalted religious character of the early styles, but rich and splendid: from the vaulting down to the pavement, all is gold and colours. Here are several fine paintings: — The Assumption, by *Guido;* the Virgin surrounded by hosts of angels. It is full of action; and nowhere has Guido more exerted his powers. The commission for this picture was sent to Bologna, and the offer for it was made to the *Caracci* and to *Guido;* when the latter, being willing to execute it for half of the price demanded by his competitor, obtained the order. The Caracci were much vexed at this; but when the picture was exhibited, they put by their vexation, and fully acknowledged the excellence of the production. The Circumcision, over the High Altar, by *Rubens*, painted before he came to Genoa; and St. Ignatius healing a Demoniac, painted whilst he was in this city. The altar-piece was executed by him whilst he was in ignorance of the height and position whence it would be seen; but in the second picture he was able to adapt his figures accurately to their site in the building: hence, partly, the effect which they produce. St. Peter in Prison, by *Wael*. The frescoes in the cupolas are principally by *Carlone* and *Galeotto*.

L'Annunciata is, like many others which we have noticed, a monument of private munificence. It was built and decorated at the expense of the Lomellini family, formerly sovereigns of the island of Tabarca off the coast of Africa, which they held until 1741, when it was taken by the Bey of Tunis. The very rich marbles of the interior give it extraordinary splendour. Here is the "Cena" of *Procaccini*, a noble painting, but unfavourably placed.

The Church of San Donato, in front of which are fragments of the Pisan chains; — *San Luca*, painted in fresco by *Piola*, and many others, are worthy of notice; though perhaps not of a special visit, excepting from those who have very much leisure at command. The great *Albergo de' Poveri* unites the care of the poor within its walls, to the administration of many charitable endowments for their benefit. Thus, for example, the girls who marry out of the hospital receive a decent dowry. The house is very clean, and the proportion of deaths remarkably small. In the centre is the church of *Santa Maria*, which possesses all the usual richness of these structures in Genoa. Amongst other works of art, it contains a basso relievo, our Lord dead, and the Virgin bending over him, the work of Michael Angelo, and justly considered the triumph of art. Cochin and the Abbé Richard have passed this wholly unnoticed; but two travellers of our own country, just 50 years ago, Lady Miller and Sir James Smith, did it

the justice it deserves; and now its merit is universally acknowledged. Near it stands a statue of the Virgin ascending into Heaven, by Puget, in praise of which all the French critics are loud; and which really is amongst the best of the works of an unsatisfactory master. The building is pleasantly situated without the walls.

Still more magnificent is the *Ospedale del Pammatone.* It was originally the private foundation of Bartolomeo del Bosco, a Doctor of Laws, 1430; and to us, who are accustomed in establishments of this description to look for nothing but utility, it is strange to find it exhibit all the splendour of a palace. The Deaf and Dumb Institution (*Sordi Mutti*) founded by Ottavio Assarotti, a poor monk, in 1801, is much celebrated.

In and about Genoa there are about 15 *Conservatorie.* They are all intended for females, and all are religious foundations, and regulated according to the monastic system, though none of the inmates take vows. Some are houses of refuge for the unmarried; some penitentiaries for those who wish to abandon their evil courses; some are schools for the higher branches of education; some asylums for girls who are either orphans, or the children of parents unable to maintain them. Of these, the largest is that of the *Fieschine,* founded in 1762 by Domenico Fieschi, which now contains about 250 inmates: they are employed upon various light works, such as lace and embroidery, but principally in the manufacture of artificial flowers. Half the profits belong to the workers; and with these they are often enabled, not only to relieve their relations out of the house, but even to accumulate a small dowry. The situation of the house, to which large gardens are annexed, is amongst the most pleasant of this most pleasant country. The whole establishment is conducted kindly and affectionately, without pinching or grudging: it remains under the patronage of the descendants of the family. Perhaps no other city has so many memorials of private charity as Genoa: all suffered more or less by the confiscations of the French; some were entirely ruined. The Sardinian government has contributed liberally to those which remain, and which need assistance.

The *Teatro Carlo Felice* is the principal place of amusement; it is the Opera House, and an elegant structure. The *Teatro Sant' Agostino* is for the musical drama. The performances are not highly spoken of.

The *Academia Ligustica delle Belle Arti* is located in a public building in the Piazza Carlo Felice, close to the theatre. Like almost every other public institution at Genoa, it was founded by private munificence, having been instituted by the Doria family. It is, however, insufficiently endowed; the society consists of *protettori,* or subscribing patrons, and of working academicians. It is said to have been useful in improving the designs and patterns employed in manufactures, but it has not produced any perceptible effect in the higher branches of art.

"I have heard it said that the academy has greatly improved the style of architecture at Genoa: the proof lies upon those who make the assertion,—I can find none." — *MS. Journal.*

The *Palazzo dei Padri del Commune* is now the seat of the Tribunal of Commerce. Here is kept one of the most remarkable monuments of the history of Genoa. It is a bronze table, containing the award made A. U. C. 633, by Quintus Marcus Minutius and Q. F. Rufus, between the *Genuenses* and the *Genuates,* supposed to be the people of Langasco and Veltaggio, who had been disputing about the extent of their respective territories. This boundary question was most carefully investigated: the land-marks are set out with great minuteness, and clauses are inserted respecting rights of common and com-

mutation rents, with as much accuracy as we should now find in an Inclosure Bill. The table was discovered in 1506 by a Contadino, whose name has been preserved, one Agostino di Piedmonte, when digging his land at Polcevera. He brought it to Genoa for the purpose of selling it as old metal; but the matter coming to the knowledge of the senate, they purchased it for the use of the commonwealth.

Externally, the *Palazzo Ducale* has the aspect of an ancient fortress, with lofty massy walls, sloping outwards, turrets and bartizans at the angles, and one great dungeon tower overshadowing the whole. The interior of the principal range of the building, which contained the hall of the senate and the other chief apartments, was destroyed by fire in 1777. The present interior was rebuilt by Carlone; and, without having the full magnificence of the buildings of a better era, it is not without great merits both in the ornaments and the construction, though it has rather the character of a ball-room than of the hall of government. It is decorated by paintings, not of a high order, representing subjects taken from or connected with the history of Genoa. Of these, the best are copies from pictures of *Solimeni*, existing before the fire, of the deposition of the relics of St. John the Baptist, and the discovery of America by Columbus. The hall also contained statues of the great men of Genoa. These were destroyed by the French in 1797; and upon occasion of the fête given to Napoleon as the restorer of the liberties of Italy, their places were supplied by some miserable trumpery—*tromperie*, in the truest sense of the word—statues of rags over straw and wickework, coated with plaster of Paris, which still continue to disgrace the room. "Almost all travellers omit to visit, in the lower story of this palace, a collection of beautiful paintings by old German masters, the like to which they will not readily find in Italy. The best are, Christ on the Cross, with the Virgin and St. John: these two figures are beautiful beyond belief, and well preserved—*Albert Durer*. Virgin and Child on a Throne called *Floris*, but probably *Mabuse*. St. Girolamo, whole length, as large as life—*Van Eyck*: perfect. St. Augustine—*Van Eyck*: rich brocades in the background. In an adjoining room is a bust of Columbus, and a specimen of his handwriting."—*L. G.*

Partly from the fire, and partly from the various alterations, the interior has thus nearly lost all its historical character. The rough exterior reminds us more of Genoa's proud days. Doria's constitution subsisted till the downfal of the republic. The Doge was in office for two years only. In the great council all the nobles sat, subject to a species of appeal on the part of a body called the *Elettori*; but many of the so-called noble families were in fact plebeian, and the spirit of aristocracy was much less rampant than in Venice; and every year seven individuals were aggregated to the nobility, four from the city, and three from the Riviera, their qualification being what we should call general respectability, joined to sufficient property. The unfortunate vicinity of the Genoese to France was a constant temptation to aggression. They were repeatedly subjected to France, bullied and harassed; till at length they were engulphed by the revolutionary vortex. The constitution promised to them by Lord William Bentinck in 1815 would probably have added little to their comforts; for all the habits of ancient self-government had become extinct; and independence would, as in Switzerland, have been only a perpetual source of internal strife, which, sooner or later, would have placed them in the hands of the "Great Powers."

This building is now partly used as the governor's palace, and partly for the police and other offices.

The Archiepiscopal Palace has some good frescoes by *Cambiasi*.

In the *Land Arsenal*, in the Piazza d'Aquaverde, are many curious articles. These were formerly deposited in the Ducal Palace, with others, which were sold as old iron by the French, stolen, or dispersed: the residue was here collected. — A rostrum of an ancient galley, some say Roman, some say Carthaginian, found in the port; but, though its origin may be uncertain, its antiquity and value are undoubted, no other similar specimen existing. A cannon of wood bound round with iron, said to have been employed by the Venetians in the defence of the Isle of Chioggia, when attacked by the Genoese fleet. A good store of halberts, partizans, and other weapons, many of unusual forms. The ancient arsenal did contain the cuirasses of the thirty-two heroic dames of Genoa, thirty-two Clorindas, who fought against the Turks in Palestine. This episode in the Crusades is rather more than apocryphal; but the cuirasses, which were curiously ornamented, existed till the revolution, and then disappeared like the rest of the contents of the arsenal, except one suit, said to be intended for such an Amazon, though no part of the original set; but towards the neck part it does not look as if it would make a good fit for a lady.

The *Loggia de' Banchi* is a very interesting monument of the ancient commercial splendour of Genoa. It consists of one very large hall, the sides of which are supported by sixteen columns and arches, (the latter now glazed, much to the detriment of the effect of the building), built by Galeazzo Alessi (1570, 1596), being about 110 feet in length and 60 in breadth. The roof is very skilfully constructed, without any apparent tie-beams, they being concealed in the concave of the ceiling; and the quantity of wall upon which the roof rests is so small, that the whole is justly considered as a very bold effort in construction; but in order to appreciate it, the observer must recollect that the modern mode of giving great span to roofs by means of cast-iron ties was then unknown.

Hard by is the *Strada degli Orefici* (Goldsmiths' Street); not so in name only, but in fact, being filled with the shops of the trade. Before the revolution, they formed a guild, or company, possessing many privileges and possessions, all of which, of course, are lost. One relic they yet preserve. It is a picture of the *Holy Family*, with the addition of St. Eloy, the patron saint of the smiths' craft — whether in gold, silver, or iron. Goldsmiths, silversmiths, and blacksmiths, — all the family of the Smiths own him as their protector. It is upon stone, a tablet framed and glazed in the middle of the goldsmiths' street, and surmounted by a wrought canopy. This picture, attributed to *Pellegrino Piola*, is of a deep and harmonious colour, and beautifully drawn, the Madonna and Child resembling the second manner of Raphael. It is said that Pellegrino was a pupil of Castello; that he was only 22 years of age when he painted this picture, and that it excited so much envy on the part of the master, that he caused his pupil to be assassinated. Others say that Pellegrino was assassinated by Giovan' Batista Carlone. Be this as it may, two things are certain — his violent death at an early age, and the extraordinary rarity and excellence of his paintings. It is impossible, says Lanzi, to define the style of the artist so early cut off; he was yet only a student, and a student employed in imitating the best models, yet preferring those which had most grace. He tried several manners, and worked in all of them with surpassing taste and care; and whatever manner he essayed, he produced a result as excellent as if he had perfected his talent by a life of labour and experience. When Napoleon was here, he desired much to carry

away this picture for the Louvre. "We cannot oppose you by force," said the goldsmiths, "but we will never surrender it;" and accordingly he yielded, and the picture remains.

The goldsmiths are all workers; and you see and hear the hammer vibrating through every open window. All their articles are good; but they excel in an exceedingly beautiful fine filagree, either of gold or silver, which they work into bunches of flowers, butterflies, and other ornaments, principally designed for the female headdress. They sell them by the weight, at a price of about 15 per cent. above the value of the metal, and, what is a rare thing in Italy, they have but one price. These ornaments are very pretty and *original*, and are scarcely to be procured out of Genoa. They may be passed at the French custom-house at a small duty.

The *Comperà* or *Banco di San Giorgio* (Bank of St. George), of which the hall is now used as the custom-house, was the most ancient establishment of this description in Europe. It was a combination, so to speak, of the Bank of England and the East India Company, being both a financial and a trading company. The colonies of Caffa in the Crimea, several ports in Asia Minor, and also Corsica, were under its administration, and the latter island is still studded with the towers and block-houses upon which the arms of the Bank are engraved. The Bank was managed with great ability and integrity; and most of the charitable and public institutions had their funds placed here at interest, which was considered, and justly, as a most secure investment. The French passed their sponge over the accounts, and ruined the individuals and the communities. The bank of St. George arose in 1346, in consequence of the expenses and trouble which the republic sustained from the exiled nobles, who had been expelled from the city. Fortifying themselves at Monaco, they collected a numerous train of other discontented and banished men, having nothing to lose and nothing to fear. They plundered the shores of the republic; and this marauding warfare became so profitable, that they were enabled to fit up a fleet of 30 gallies, with crews amounting to upwards of 20,000 men. With these they continued their depredations; and the Republic, not having the means of meeting the expenses of resisting them, negotiated with the richest merchants for a loan, which was *funded*; that is to say, the revenues of the state were permanently pledged for the payment of the interest of the money advanced. With the money so raised, the republic fitted out a fleet. The insurgents abandoned their position; and the result is curiously connected with English history. Very many of them entered the service of Philippe de Valois; and they were the Genoese cross-bow men engaged in the battle of Crécy, whose route so greatly aided in the accompliishment of the English victory.

"Genova la Superba" appears most proudly in this old hall. All around are the statues of the nobles and citizens whose *munificence* and charities are here commemorated — the Spinolas, the Dorias, Grimaldis, and others, whose names are so familiar in the annals of the republic. The statues are in two ranges, the uppermost standing, the lower sitting, all as large as life; rendering the edifice one of the finest monumental halls, in the real sense of the term, which can be imagined. The ample, flowing, grand dress of the times may contribute to this magnificent effect; but, on the whole, the entire truth and simplicity of the attitudes have the greatest share. Beneath each statue is a tablet or inscription, recounting the actions of those whom they commemorate:—*one had* founded an hospital; *another had* bought off a tax upon provisions which

pressed heavily upon the poor; another had left revenues for the anti-Malthusian object of endowing poor maidens, and thus promoting marriage. — In the smaller apartments adjoining are some other statues of the same description, and some curious, ancient, though barbarous, pictures of St. George. The calligraphy of the inscriptions is very remarkable; some in Gothic characters, have the utmost perfection of the finest typography; and so compact and numerous are these inscriptions, that the walls of the great hall alone would furnish matter to fill an ample volume.

On the exterior of the Dogana, fronted by three Gothic arches, are links of the Pisan chains. All this portion of the city is one continued monument of the ancient Genoese commerce. The very lofty houses are supported by massy, crypt-like arches and vaulted apartments; the *fondache*, once heaped up with three-piled velvets and the richest products of the East, are now generally filled, perhaps not less usefully, though certainly in a way less pleasing to sight and smell, with salt-fish, cheese, provisions, and marine stores, not very cleanly, and redolent of the water-side. On the other side is the rampart of the port. All here has the usual character of a busy commercial sea-port town, but with a strong tinge of Orientalism; Moors seeming quite at home; — the *Toghra* of the Ottoman Porte over the door of his consul — showing we are on the shore of the sea which unites Mahometanism and Christianity. Beyond the Bisogno is the dockyard *La Fuggia*, where ships of war are built.

The Genoese, or Ligurians, from the time of Virgil to Dante, and much beyond, have been the subject of great vituperation.

"Ahi Genovesi, uomini diversi
D'ogni costume, e pieni d'ogni magagna;
Perchè non siete voi del mondo spersi?"
Inferno, xxxiii. 150—154.

"Ah Genoese, of honesty devoid!
So base your city, so replete with guile,
Why are ye not at once foll swoop destroyed?"
Wright's Translation of Dante.

But those who have resided here speak well of them now; and the splendid memorials of the charity of past generations raise at least a strong presumption in their favour.

ROUTE 13.

FROM GENOA TO SARZANA, BY THE RIVIERA DI LEVANTE.

As a general characteristic of this very beautiful road, which, besides its connection with the preceding route, is the great high road to Florence from Turin and Milan, it may be said that, taken on the whole, it passes through a larger proportion of mountainous scenery than the Riviera di Ponente, and therefore, though more southern in latitude, it is rather less southern in aspect, nor is it so thickly studded with those gay and picturesque towns and villages which adorn the shore from Nice to Genoa; but it has the same beauties of wide-spreading views over the loveliest land and water; it is also finely undulated by bights and bays, which afford good harbourage and anchorage for the vessels enlivening the brilliant sea.

The road, which is excellent, was begun by the French, and has been completed by the present government. Before it was formed, Genoa was, in great measure, deprived of direct ready communication with Tuscany, which perhaps it was neither the wish nor the interest of the earlier governments to encourage.

Without being unpleasantly steep, the road is sufficiently undulating; it begins to ascend immediately upon quitting Genoa; and, from the first summit of the fine area of mountains, the view of the city, with its harbour and shipping, and the thousand white houses, dotted around and ascending

the hill sides, is as lovely a sight as can be seen. Hedges of the prickly pear mix with vines, olives, figs, and oranges: the air is especially sweet with the fig-trees, and every sense is gratified.

At *San' Martino d'Albaro*, the road descends and runs near the shore. This town may be considered as a suburb of Genoa. The *Colle d'Albaro* is one of the most beautiful spots. Here are some magnificent villas; the principal is the Villa Cambroso, built by Alessio (1557), as it is said, from the designs of Michael Angelo. The frescoes by *Taormino*, representing the triumphs of Alexander Farnese, prince of Parma, are amongst the decorations of this fine building; also two others by *Perino del Vaga*, Night and Day, in a truly Raphaelesque style. The magnificent views from the *Colle*, looking over Genoa, are particularly beautiful.

Cross the torrent Stenta on a rather picturesque bridge.

Quarto and *Quinto*. The names of these villages, which follow in succession, bespeak their Roman origin, — "ad quartum," "ad quintum:" they were probably Roman post-houses. Quinto, or at least its commune, is also one of the claimants for the honour of being the birth-place of Columbus.

Nervi; gay with its bright painted houses. The gardens around are peculiarly luxuriant and fragrant: not so the interior of the town. The church of San' Siro has much gilding and some tolerable paintings. An old palace now in ruins, with decaying frescoes on the walls, is a picturesque object.

3½ *Recco*. (Inn just tolerable.) Rather a handsome little town. The white houses and high campanile of the church, backed by the rich wooded hill and promontory of Porto Fino, which, stretching into the sea, forms the western shore of the bay or reach of Rapallo, have a charming effect.

Crossing the bridge of Sori, a fine arch, enter the gallery of the Ruta, in the living rock, over which is carved an inscription calling forth the traveller's gratitude to King Victor Emanuel, who opened the road. Here are fine views, particularly as you come out from the long perspective of the cavern.

The scenery becomes more Alpine, and, for a short time, chestnuts take the place of olives, figs, and vines. The cliffs, of hard breccia, offer a great number of picturesque points of view; and the short trip by water round the promontory, from Recco to Rapallo, has much interest. Descending, there are again charming views of the sea, and of the vallies filled with sparkling towns.

At a short distance from Recco is the little active fishing-town of *Camoglia*. The church is gaily, though not very tastefully, decorated by the piety of the seamen.

San' Fruttuoso. A monastery in a very picturesque solitary site, on the midst of the promontory. Palms flourish amongst the surrounding rocks; and it is supposed that they were introduced at a very early period by the monks. The church was under the special patronage of the Dorias; and in a species of sepulchral chapel in the cloister are some fine tombs of the family.

San' Lorenza della Costa is near the descent of the road after quitting the gallery. The church contains a folding altar-piece, attributed to *Luca d'Olanda*, representing the Marriage of Cana, the Martyrdom of St. Andrew, and the raising of Lazarus.

Cervara, anciently Sylvana, a deserted convent, not far from the shore. Here Francis I., having been previously brought to Genoa, was confined until the arrival of the gallies which conveyed him to Catalonia.

Santa Margherita, a pleasant village close to the shore. This completes the tour of the little peninsula, which can be made conveniently by

sea in a felucca, and which offers much that is characteristic and adapted to the sketch-book of an artist.

The coral fishery is carried on principally around.

We now rejoin the road.

1½ *Rapallo.*

An active and flourishing city of 9,289 inhabitants. It spreads beautifully along the shores of the bay, set off by the churches and a peculiarly lofty and slender campanile of many open stories. The houses are chiefly on arcades. Near the post-house, on the sea shore, is a remarkably picturesque martello tower, similar to those on the Riviere del Ponente, whimsical in architecture, but of a massy and fine effect. Probably, as is usually the case with such precautions, it was erected after the town had been plundered by the celebrated corsair Dragutte, the scourger and terror of Italy and Spain; and who, landing here 6th July, 1549, sacked the town and carried off a great number of captives, destined to pass the remainder of their lives in the labours of the bagne or the luxuries of the harem. The night was remarkably fine and tranquil, and the inhabitants were quite unprepared for this attack, which holds a conspicuous place in the romantic annals of Italy.

The principal church is collegiate: it contains some curious inscriptions, amongst others, one in so very difficult and complicated a character, that the Genoese antiquaries have doubted whether it be Arabic, Greek, or Latin: those who adopt the latter theory, read it as importing that "Lewis Augustus" (supposed to be the Emperor Lewis II.) dedicated the place A. D. 856. Here are also some paintings, which may be looked at whilst you change horses. The manufacture of lace is carried on here, and with vivacity, but the introduction of machinery is beginning to produce its usual consequences, and the workers can now scarcely earn a living, though you still see them employed at every house door.

Rapallo is celebrated for an annual festival in honour of the Madonna, which continues during the three first days of July. The processions last throughout the whole night, until break of day, the illuminations extending not only through the town but along the coast, for an extent of three or four miles, the lampions being hung upon stakes fixed into the sands; and all this takes place amidst a continual discharge of maroons, chambers, pattareroes, and other small pieces of festive artillery.

Rapallo was the birth-place of Fortunatus Licetus (1577, 1656), a learned but very credulous writer, whose principal works are upon *lamps* and monsters.

In the vicinity of Rapallo is *Montalegro*, at the distance of about an hour's walk: most pleasantly situated upon a hill, surrounded by fine mountain scenery. It was founded about 1557, in honour of a painting cast on shore from a shipwrecked vessel, and to which the superstition of the Rappallese attributed miraculous powers. The picture is of Greek workmanship, and execrable in every point of view.

The road from Genoa to Chiavari is exceedingly varied; sometimes you mount long rocky heights, covered with arbutus and frequent stone pines. Many apparently good and very picturesque houses are scattered high up on the hill sides, where no visible road to them appears from below. The effect is as if a village had been shaken out, and sprinkled among the feathery olives on the mountain sides; it is rare to see two houses together. After passing another tunnel, the rocks are singularly stratified. Churches, with white and often elegant campaniles, are frequent all along the road. Towards the evening these numerous churches add perhaps more to the in-

terest of the landscape than at any other time, the bells sounding and the light streaming through the windows. Sometimes you are nearly a hundred feet above the level of the Mediterranean, looking down upon its blue waters, so lovely in calm or in a fresh breeze, and so angry in a storm; sometimes you pass by vast shelving surfaces of rock gliding down as it were to the sea, and sometimes, as at Rapallo, you are on the very level of the shore.

1¾ *Chiavari.* (*Inns:* La Poste, good, clean, and comfortable, and kept by a very respectable proprietor; diligences run from this house twice a day to and from Genoa: the other inn, La Fenice, is also good). Chief city of the province, with 9,828 inhabitants, finely situated in the centre of the bay. It is one of the most considerable towns of the ancient Genoese territory. It has quite the aspect of an old Italian town, and very curious — a most *sketchable* locality; the houses generally built on open arcades which skirt the narrow streets, gothic and circular, and with capitals which would puzzle an architect by their similarity to our early Norman, but which are probably not *older* than the 13th century; old enough, however, to satisfy an antiquary, though not so venerable as they seem. Many of the houses are good and substantial. There are several splendid, though not tasteful, churches. In that of San' Francesco is a painting attributed to Velasquez, representing a miracle wrought for the patron saint, — an angel, at his prayer, causing water to flow from the stricken rock. If original, it is not of the highest order. There are other pictures in this church; none good; but one, with St. Francis in the centre, and the history of his life in small compartments all round, is rather curious. The inhabitants of Chiavari now boast of the certificate of merit bestowed on their Velasquez by its removal to Paris at the time of the general sweep; a removal which deprived their little town of the only work of art of any merit which it possessed.

The *Madonna del' Orto,* the principal church, is annexed to an ecclesiastical seminary, intended to contain 70 students. The dome was shattered by lightning some four or five years ago, and has not been yet repaired. The front is unfinished; the portico (if ever completed) will be upon a magnificent scale, with columns six feet in diameter, of which the great blocks lie scattered in front of the church. It is said that the work will cost 700,000 francs: a Genoese architect has it in hand. *The Franciscan convent,* in the great Place, suppressed during the French occupation, has been re-peopled; and the dispensary attached to the convent may *utilitize* the establishment in the opinion of those who dislike the friars. Old and picturesque towers are dotted about the town. The largest, a castle in fact, is now used as the office of the podestà, or municipality.

The *Società Economica* of Chiavari is an institution of considerable reputation. Its principal object is the encouragement of agriculture; but it also gives much attention to the arts and to literature. The situation of Chiavari, in the centre of the bay, is remarkably beautiful. It is said, however, to be exposed to cold gusts from the mountains; and to this the medical men of the town attribute the great prevalence of pulmonary complaints, which are said to be very fatal. It is singular that invalids from England should seek to obtain relief on the shores of the Mediterranean from diseases of the lungs, whilst, at the same time, the natives of the country find no exemption from the same insidious malady.

There is the same luxuriant vegetation at Chiavari as on other parts of this coast. The aloes, in particular, grow in great perfection, especially in

the very sand of the shores; and in some points of view, when they constitute the foreground, and the fantastic, mosque-like cupolas of the churches are seen in the distance, the scene assumes almost an oriental character. This place is noted for the manufacture of very light willow chairs, which the French have called *chaises volantes*. They are made in other places on this coast, but not so well.

Near Chiavari runs the pleasant river *Lavagnaro*, or "*Fiume di Lavagna*," the *Entella* of ancient geographers, but which is better recollected by the name which associates it to the Divina Comedia. When the poet meets, in purgatory, the soul of Adrian V. (*i. e.* Ottobone del Fiesco, de' Conti di Lavagna), who is suffering the punishment incurred for avarice, the following dialogue ensues: —

(Adrian lived only forty days after his election.)

—"Spirto, in cui pianger matura
Quel, senza 'l quale a Dio tornar non puossi,
Sosta un poco per me tua maggior cura.
Chi fosti, e perchè volti avete i dossi
Al su, mi di', e se vuoi ch' i' t' impetri
Cosa di là ond' io vivendo mossi.
Ed egli a me: Perchè i nostri diretri
Rivolga 'l Cielo a sè, saprai; ma prima
Scias, quod ego fui successor Petri.
Intra Siestri e Chiavari s'adima
Una fiumana bella, e del suo nome
Lo titol del mio sangue fa sua cima.
Un mese e poco più prova' io come
Pesa 'l gran manto a chi dal fango 'l guarda;
Che piuma sembran tutte l' altre some.
La mia conversione, omè! fù tarda:
Ma, come fatto fui Roman pastore
Così scopersi la vita bugiarda.
Vidi che lì non si quetava 'l cuore,
Nè più salir potèsi in quella vita:
Per che di questa in me s'accese amore.
Fino a quel punto misera e partita
Da Dio anima fui, del tutto avara:
Or, come vedi, qui ne son punita."
Purg. canto xix. 91—114.

—"O Spirit, in whom grief matures
That which you need, to turn to God again,
Suspend for me that greater care of yours.
Say who you were, and wherefore 'tis your doom
To hold your backs aloft: —can I obtain
Aught for you there, whence I alive am come?"
And he to me: "'Tis meet I tell thee why
Heaven upward turns our backs; but, first be told
That great St. Peter's successor was I.
Between Siestri and Chiavari flows
A beauteous river, from whose name of old
The title of my family arose.
Soon had I proof how great the mantle's weight
To him who fain would keep it from the mire;
All burdens else seem but as feathers.—Late,
Full late, alas! to me conversion came;
But when I was ordained Rome's mighty sire
I saw how false was every earthly aim.
I saw that there the heart could find no rest;
No higher objects in that life were given;
Whence love of this was kindled in my breast.
Till then, my life in misery had been passed,
Coveting all things, and estranged from Heaven; —
Now, into penal woes thou seest me cast."
(*Wright's Translation of Dante.*)

The Lavagnaro winds amongst agreeable groves, and the walks along its banks are singularly pleasing. The vines throw their graceful festoons over poplars and mulberries, and impart a dressed and gala look to the whole landscape. Along these banks is the path, or narrow road, leading to the slate quarries of Lavagna, which are well worthy of a visit. The way passes near to the church of San Salvatore, founded by Innocent IV. (1243—1254), the uncle of Adrian, and completed by the latter. The inscription over the portal was composed by Cardinal Ottobuoni himself; and his portrait, which surmounts the inscription, was placed there by his command. Ascending further, you reach the slate quarries. The caverns from which the slate is extracted, though not very picturesque in form or colour, are remarkably striking from their extent. The laminated structure of the rock enables them in some of these caverns to dispense with the pillars usually required in extensive excavations. The slate is of an excellent quality, and if the workmen chose, slabs might be split of 10 or 12 feet in length; but, for convenience of carriage they split them in regular sizes, the largest being about

3 feet by 4. An argument for the antiquity of the employment of this material is found in the name of the *Tegulii*, the Ligurians, who inhabited this part of the country previous to the Roman conquest.

We now resume the main road to Lavagna, a good-sized *borgo*, with about 5,350 inhabitants. Heaps and piles of slate, filling the sides of the road, show the principal source of the living of the population, which appears thriving and cheerful. The road itself is bordered by the slate rock. A strange red palace, with bartizan towers, is here a conspicuous object. The *principal church* is amongst the most splendid on the Riviera. From this town, slates are usually called *pietre di Labagna*, and the Counts whilome derived their title. All the heads of the branches of this family were all equally "Conti di Lavagna," and in 1128, eleven of them are enumerated. From them many noble families descended, amongst whom the Fieschi are most conspicuous.

From Lavagna to Spezzia there are two roads, one along the sea-coast, and the post-road through *Sestri di Levante*, a town connected with the Riviera by a long isthmus at the foot of a wooded promontory. Sestri has the sea on either side, and is supposed to have been once an island.

In the church of San Pietro is a painting attributed to Perino del Vaga, a Holy Family. It is Raffaelesque in style. A more unquestionable specimen of a good artist is the Descent of the Holy Ghost, by *Fiasella*, in the Church of the Nativity. The surrounding scenes are full of the most varied beauties, and, taken all in all, this is, perhaps, the most beautiful part of the post-road between Genoa and Spezzia. Ruined towers, huts of fishermen, mixed with gay painted palaces, which, if faithfully drawn or painted, would often look more like the creations of the imagination than a real *bonâ fide* portrait of a landscape. The island-like promontory is left a little on the right hand. On the outskirts of the town, near the road, is the Hôtel de l'Europe, a good-looking inn. The Albergo d' Inghilterra in the town is recommended; but, on the whole, it is better for travellers, if they are travelling vetturino, to stop either at Spezzia or Sarzana; if they post, they must, of course, take one of these two stations. All about here the road is very beautiful. It first winds through hills downy with grey olives, and in the clefts of which the myrtle grows wild. Hence many headlands stretching into the sea, and beautifully placed white houses and churches dotting the green hills, are seen. The pass of Bracco, however, leads above figs and vines, and even above chestnuts and fir-trees; and the finely made road winds amongst summits of rocks scantily covered with yellow grass, where the stratified rock shows red and white stone intermixed with slate.

2¾ *Bracco.* The post-house is placed in a comparatively fertile nook, screened by still higher summits, and looking down a long green vista on the blue sea, far below. The view is exceedingly fine.

1½ *Mattarana* (a small inn, or house of refuge), the next post, is a poor village, reached by a beautifully wooded mountain pass. The women here wear their hair in nets, hanging on their backs, and often a folded cloth on their heads, which, at Spezzia, is superseded by a little, absurdly little, straw hat, placed on the forehead, and only used as an ornament. The road here winds inland, among chestnut forests, to

1½ *Borghetto* (post), a dirty looking little town, where the only hotel, the Hotel de l'Europe, may be used in case of necessity. "The outside is most uninviting, but those who have tried it report that it is quite tolerable, and that the landlord is honest and civil—a fact which shows that appearances are

not to be trusted either way; and that *fronti nulla fides* is as true of inns as it is of gentlemen, let alone ladies."—*MS. Journal.*

The strata in this neighbourhood are said to abound in organic remains.

Near Borghetto is Brignato, also a small hamlet, which bears the proud title of a city, like Llandaff, in consequence of its having been the seat of a bishopric, founded in an ancient Benedictine abbey there. The road hence lies for a time near the bed of the Varra, and another ascent and descent leads to

3 *Spezzia.*

The coast road possesses equal interest, but can only be taken by those who travel vetturino.

Moneglia, a small town of about 3000 inhabitants.

Levanto, rather a considerable town, surrounded by overhanging hills. In the Church of the Minor Friars is a painting of some importance in the history of art. It is attributed to Andrea del Castagno, one of the first who practised oil painting in Italy. The subject is St. George and the Dragon, and the action is that for which Pistrucci was so much and so unfairly criticised in his coinage. The spear is broken, and St. George is dispatching the monster with his sword. The picture was carried off by the French, and the Louvre numbering is yet upon the frame. The principal church, which was consecrated in 1463, is after the pattern of the cathedral of Genoa. It has double aisles, and is still a fine building, though sadly modernized. Several of the houses bear marks of high antiquity. A small district below the headlands of Mesco and Montenero, belonging to five villages or communities, Monte Rosso, Vernazza, Corneglia, Manarola, and Rio Maggiore, known by the collective name of the *Cinque Terre*, is very remarkable for the beauty of the scenery and the primitive simplicity (at least in outward appearance, for these appearances are often deceitful) of its inhabitants. Much wine is grown here, the vineyards in some places overhanging the sea. The "vino amabile" of this district had anciently a very high character. From Vernazza came the *Vernaccia*, so commonly quoted by Boccaccio and Sacchetti as the very paragon of good liquor. The present growth, however, seems to have declined in quality. Oranges and lemons grow here in great perfection; and the palm and the cactus opuntia flourish with tropical luxuriance.

Monterosso. The church, built in 1307, is also after the Genoa model: the marble is of great beauty. Near Monterosso is the sanctuary of the Madonna of *Soviore*. The rock upon which it is erected commands a most extensive prospect, reaching, as it is said, in the extreme horizon to the island of Corsica. The annual feast of the Virgin, held on the 15th and 16th of August, is attended by great numbers of country people from the adjoining ports, and accompanied by discharges of fireworks.

Gulph of Spezzia. By the ancients, the Gulph of Spezzia was known as the Gulph of *Luna*. Its situation is accurately described by Strabo, as a geographer, and its climate by Persius, who found a retreat on its shores.

"Mihi nunc Ligus ora
Intepet, hybernatque meum mare; qua latus ingens
Dant scopuli, et multa littus se valle receptat.
Lunæ portum est operæ cognoscere, cives.
Cor jubet hoc Enni, postquam destertuit esse
Mœonides Quintus pavone ex Pythagoreo."
Persius, vi.

"To me, whilst tempests howl and billows rise,
Liguria's coast a warm retreat supplies;
Where the huge cliffs an ample front display,
And, deep within, recedes the sheltering bay.
The port of Luna, friends, is worth your note.
Thus in his sober moments Ennius wrote.
When, all his dreams of transmigration past,
He found himself plain Quintus at the last."

Not less remarkable for its beauty than its security is this crescent or *moon-shaped* gulph, capable of containing all the navies of Europe, and possessing from nature more advantages than the art of man could possibly bestow. Hence Napoleon, in the triumphant stage of his career, intended to render it *the* naval station of his empire. Twenty millions of francs were to have been expended upon the fortifications: a new city was to arise, and five millions to be employed in laying the foundations; another million for the docks: — all costing nothing but words, and ending in words. The plan, it is said, was frustrated by the management of the French ministry, jealous of the damage which would result to Toulon.

Spezzia (*Inns:* Croce di Malta, or Hotel de la Poste, decent; — Albergo de l' Europa, clean, civil, attentive, and the best;—de l'Univers, doubtful) has about 7400 inhabitants, and is situated in the deepest part of its bay, formed by the branches of the Appenines, rushing, as it were, into the sea. Seen from the town, the bay has so evidently a semi-lunar form to the eye, as to suggest the probability that hence its ancient name was derived.

All around Spezzia the country is most beautiful. It is studded with villas, each in its own thicket of luxuriant foliage, intermingled with the olive and the vine. The town has not many prominent edifices. An ancient castle or tower, upon which the "biscia," or serpent, of the Visconti is yet to be seen, and a round citadel built by the Genoese, command it, and are conspicuous objects. The church has nothing remarkable. Whatever importance is possessed by Spezzia results from the Genoese, who acquired it in 1276 by the very pacific, and then not unusual, means of purchase from Nicolo de' Fieschi, Count of Lavagna. At a short distance from the shore, to the south of Spezzia, the water of the gulph or bay offers the remarkable appearance called the *Polla*, resulting from the gush of a submarine freshwater spring of great abundance and power. It forms a species of spherical disc, if such a term may be allowed, of twenty-five feet in circumference, and is sometimes considerably elevated above the adjoining level. On the surface, at least, it is however not sufficiently fresh to be pleasantly drinkable. Various contrivances have been dreamt of — none appear to be really feasible — for conducting the water to the shore, or otherwise enabling vessels to fill their casks; there not being a good supply on this part of the coast. There are, however, in the neighbourhood "spruzzole," as they are called, of which the most singular is that in the cavern of San' Benedetto, (about two miles from the town,) and by which it is thought that the *Polla* is supplied through some subterraneous canal.

Neighbourhood of Spezzia. — The following are the principal places round about the gulph, beginning at the north-west point; the road is barely passable by a carriage, and no other mode, except *navigation*, can be recommended for visiting this beautiful scenery.

Porto Venere; 2,040 inhabitants. The Temple of Venus, from which this town is supposed to derive its name, may, as antiquaries suppose, be traced in the very fine but dilapidated Gothic church of *San' Pietro*, which boldly overlooks the sea. Another remarkable church is that of *San Lorenzo*. The marble of the rock upon which Porto Venere stands, a dark purple, with golden spots and veins, is exceedingly beautiful. The Genoese acquired Porto Venere in the year 1113, and encircled it with walls and towers, of which some portions remain. Four of the then most illustrious noble families of Genoa —

De' Negri, Giustiniani, Demarini, and De' Fornari—were sent to rule the colony; and it is probable that they were accompanied by others of the inferior classes, the dialect of the inhabitants being still pure Genoese, whilst in the vicinity another dialect is in use.

Immediately opposite to Porto Venere is the small island of Palmaria, about a mile across, and the still smaller one of Tino. Upon the first anciently stood the Borgo of San Giovanni, of which no vestige can now be found. Palmaria contains but one house, properly so called, which, for several years, was tenanted by an English family, who resided, with great comfort and pleasure, in this retreat; where, as the chief recluse of the party has stated, one recommendation of the place was, that neither physician nor lawyer were ever known, and where you might keep your money in your pocket from year's end to year's end, without the possibility of ridding yourself of the incumbrance. Upon Tino is a lighthouse, and the persons having the care of it, are the only inhabitants of the island. It is one rock of marble.

Lerici anciently belonged to the Pisans, who fortified it for the purpose of defying their rivals, both of Lucca and of Genoa. Upon the principal gateway an inscription was affixed, remarkable as being the earliest example known of the lapidary application of the "lingua volgare." It was to the following effect: —

> "Scopa boca al Zenoese,
> Crepa cuore al Porto Venerese,
> Streppa borsello al Lucchese."

The wit, if it can be so called, is clumsy enough; but it produced the effect of annoying those against whom it was directed; and when the Genoese won Lerici in 1256, they carried off the inscription in triumph; but this was not enough, they replied in their turn by some strange rhyming Leonines of rather a higher tone, which are yet existing upon one of the towers of the castle. It was at Lerici that Andrea Doria transferred his services from Francis I. to Charles V. This was one of those actions by which a single individual may guide or determine the entire destiny of nations. By casting his sword into the scale, Doria gave that preponderance to the influence of the house of Austria in Italy, which was not the remote, but the immediate cause, of the present political situation of the country, and indeed of Europe at large. A mythological origin is given to the name of the town, from Eryx, the son of Venus, slain by Hercules, and to whom the offender erected a temple for the purpose of appeasing the anger of the goddess. But the same story is localized in Sicily. The terrors of the whole *cornichè* roads from Lerici to Turbia are alluded to by Dante in his Purgatorio, when, speaking of the difficulty of ascending the rock, he says,

> "Tra Lerici e Turbia la più diserta
> La più romita via è una scala
> Verso di quella, agevole e aperta."

The extreme south-east point of the gulph is formed by Cape *Corvo*, or Cape *Crow*, so called, it is said, by the rule of contrary, it being remarkable for its whiteness; at least one side of it is white, being composed of primitive limestone, scarcely inferior to the best Carrara marble.

Before quitting the Gulph of Spezzia, we must not forget to observe that the Ligurian commentators unanimously maintain that the well-known description in Virgil of the gulph into which Æneas was driven by the storm, was suggested by the Gulph of Spezzia. Without vouching that the gulph sat for its portrait, the delineation sufficiently resembles it in the general features, to be read with pleasure amidst its lovely scenery, which, by the way, afforded great delight to the officers of a fleet of which Virgil never

dreamt, to wit, our own, during the long and tedious blockade of Genoa.

"Est in secessu longo locus: insula portum
Efficit objectu laterum: quibus omnis ab alto
Frangitur, inque sinus scindit sese unda reductos.
Hinc atque hinc vastæ rupes, geminique minantur
In cœlum scopuli: quorum sub vertice latè
Æquora tuta silent: tum sylvis scena coruscis
Desuper, horrentique atrum nemus imminet umbrâ.
Fronte sub adversâ scopulis pendentibus antrum:
Intus aquæ dulces, vivoque sedilia saxo;
Nympharum domus: hic fessas non vincula naves
Ulla tenens, unco non alligat anchora morsu."

Æneid. lib. i. 158—169.

"Within a long recess there lies a bay,
An island shades it from the rolling sea,
And forms a port secure for ships to ride,
Broke by the jutting land on either side:
In double streams the briny waters glide
Betwixt two rows of rocks; a sylvan scene
Appears above, and groves for ever green:
A grot is formed beneath, with mossy seats,
To rest the nereids, and exclude the heats.
Down through the crannies of the living walls
The crystal streams descend in murmuring falls.
No hawsers need to bind the vessels here,
Nor bearded anchors, for no storms they fear.
Seven ships within this happy harbour meet,
The thin remainders of the scattered fleet.
The Trojans, worn with toils, and spent with woes,
Leap on the welcome land, and seek their wished repose."

Dryden's Virgil, Æn. i. 228—244.

The scene is more particularly identified in a fine and umbrageous cavern, situated about a mile to the north-east of the town. To remove all doubts, a ruin, which you may suppose to be antique, is found there, with the line, "Nymphárum Domus," appearing over the door; and in spite of this device, which reminds the English traveller rather disagreeably of the architectural mottos of Kew Gardens and Hagley, there is enough of general resemblance between the real spot and the poetic picture, to induce him not to reject the favoured hypothesis of the local topographers.

Quitting Spezzia, you

Cross the Magra. Generally speaking, the Magra is easily fordable; but when it is swollen, carriages are taken over by a ferryboat, which is badly appointed and ill managed, partly, perhaps, in consequence of the nature of the shores of the river, for banks it has none. It winds its way through the alluvial soil, frequently changing its course; and the boatmen are not unfrequently compelled to cross half-a-mile below the real ferry: Carriages should be carefully looked to upon their being shipped and unshipped, as one of the sources of profit here is to break or damage them. A guide, fording the stream of the Magra, which comes about to his knees, usually precedes the carriage of the traveller, pointing out the course over the stony bed of the "torrente." This streamlet, a mere rill in the summer, which divides the ancient Ligurian territory from the Lunigiana, has, like the Entella, obtained an additional interest from its notice in the Divina Comedia. Folquet de Marseilles, the troubadour and protégé of our Richard Cœur de Lion, thus describes his birth-place: — He was a Provençal by lineage, his father being a merchant of Marseilles, whence he derived his name, though he first saw the light under an Italian sky.

"Fuor di quel mar che la terra inghirlanda,
Tra discordanti liti contra 'l sole
Tanto sen va, che fa meridiano
Là dove l' orizzonte pria far suole.
Di quella valle fu' io littorano
Tra *Ebro e Macra che per cammin corto*
Lo Genovese parte dal Toscano.
Ad un occaso quasi e ad un orto
Buggea siede, e la terra ond' io fui,
Che fe del sangue suo già caldo il porto.
Folco mi disse quella gente, a cui
Fu noto il nome mio: e questo cielo
Di me s' imprenta, com' io fe' di lui."

Paradiso, ix. 85. 96.

"Except the sea that girds the continent,
Between discordant shores so long a way
Against the solar course is lengthened out,
It makes meridian where the horizon lay:
Upon that valley's shore did I reside,
'Twixt Ebro's stream and Macra's, whose short route
Doth Tuscany from Genoa divide.
Beneath the same meridian Buggia lies
As doth the land from whence I drew my breath,
Whose port was stained of yore with sanguine dyes:
Folco my name with those who knew me best;
And as this heaven impressed me when on earth,
So now in turn by me is it impress."
Wright's Translation.

The "cammin corto" is allusive to the short course of the stream; and, in the Inferno, Dante again mentions the valley of the Magra with no good report, where Vanni Fucci says to Dante —

"Tragge Marte vapor di val di Magra,
Ch' è di torbidi nuvoli involuto."
Inf. xxiv. 145, 146.

From Val di Magra Mars collects around
A vapour, wrapt with clouds o'ercharged and fell.
Wright's Translation of Dante.

On the right of the Magra, just before crossing it, the town of *Arcoli*, perched on a mountain, with a high tower and fine walls, and *Trebbiano*, equally well situated on the other hand, are attractive objects to the traveller, if he has time to leave the beaten track.

The province of the *Lunigiana*, which we now enter, belongs geographically to Tuscany, though political circumstances have separated it, in a great measure, from that country, which retains now only a small portion. It is unequally divided between Sardinia, Massa and Carrara, (united at this time under the Duke of Modena), and the Grand Duke of Tuscany; but the character and lineage of the inhabitants continue to mark it as a distinct province, and to connect it with its ancient history.

2½ *Sarzana.* (*Inns:* Albergo di Londra; tolerable. La Posta; very dirty, and where they all try to detain you by telling you that there are no horses. If the carriage arrives from Lucca, it will be surrounded by a crowd of men and boys offering their services to bespeak the Magra ferry-boat, which is perfectly useless.) This city, which is the capital of the province of Levante, contains 7,670 inhabitants. It appears to have risen out of the decay of Luni, from whence the bishop was translated or removed. The situation of the city in the Val di Magra is remarkably pleasing. Its ancient government, which subsisted till the French invasion, was rather remarkable, being vested in an assembly, called the "Parlamento," not like the Parlamento of Florence (see Palazzo Vecchio), a primary or democratic meeting, but a mixed aristocratic representative body, composed of nobles, artificers, and peasants from the district, included within the jurisdiction of the municipality. All these constitutional forms were, as we have observed, swept away by the republicans; and when the Sardinian government was restored, the French forms of administration were substantially retained, as in most other parts of the kingdom.

The Duomo, begun in 1355, of white marble, but not completed till a century later, is a fine specimen of the Italian-Gothic, still of the Genoa pattern, but with many peculiarities of style, showing that it belongs to Tuscany. In the centre of the west front, is a fine and unaltered rose window. The façade is remarkable for its grandeur, completeness, and simplicity. The interior has been much modernized, but the transepts contain two very rich and florid Gothic altars. A Massacre of the Innocents, by *Fiasella*, surnamed *Sarzana*, from this his birth-place, one of the many good artists whose name is hardly known across the Alps. In the façade are three statues, one of which represents Pope Nicholas V. (1447—1455), Thomas of Sarzana, who, as his name im-

parts, was a native of this town: his mother, Andreola de Calandrini, is buried within. Though born of a very poor and humble family, he was entirely free from the besetting imputation of nepotism. It should be remembered that he was the munificent protector of the Greeks when driven into Italy by the capture of Constantinople; an event which, as it is said, he took so much to heart, that it hastened his end.

The castle extends in a fine mass, as well as the ancient fortifications of of the city.

In this neighbourhood the Contadine wear bonnets or hats which would be rather too large for a full-grown doll, and whimsically placed on the crown of the head. They are as uncouth as they are useless, and seem to be caricatures of articles of the same description, which were in use in France in the age of Louis XIV. It is well that the fashion has not extended.

Sarzanetta. (*Inn*, middling). A "rocca," or fortress, built by the celebrated Castruccio Degli Interminelli, the Signore of Lucca, for the purpose of defending the territory against the Malaspina family, from whom it was won. It is a finely preserved specimen of ancient military architecture, with its commanding Keep harmonizing with the fortifications of the town.

Dogana. Pass the Sardinian custom-house, and enter the territory of Massa Carrara. (See Route 41.)

SECTION III.

AUSTRIAN DOMINIONS. LOMBARDO-VENETIAN KINGDOM.

1. *Passports.* — 2. *Money.* — 3. *Posting.* — 4. *Territory.* — 5. *Language.* — 6. *Fine Arts of Lombardy.*

ROUTES.

ROUTE	PAGE
19. *Como* to Milan by *Barlassina*	134
20. *Como* to *Milan*, by *Monza*	141
21. Milan to *Pavia* and Genoa	203
22. Milan to *Lodi* and Piacenza	213
23. Milan to *Cremona*, *Mantua*, Padua, and Venice	217
24. Milan to *Chiari* and Brescia	242
25. Milan to *Bergamo* and *Brescia*	242
26. Brescia to *Verona*, *Vicenza*, *Padua*, and *Venice*	266
27. Venice, *Rovigo*, and Ferrara	274

PRELIMINARY OBSERVATIONS.

1. PASSPORTS.

Here, as in every other part of the Austrian dominions, no person can, under any pretence, cross the frontier without a passport signed by an Austrian minister. No exceptions are made; and travellers have only themselves to blame, if they omit to furnish themselves with the needful credentials, which are obtained without the slightest difficulty. On quitting Milan, or Venice, the passport must be *visé* by the Police, and the signature of the Sardinian Consul obtained if the territory of that power is to be entered. It is also advisable that every person who passes from Milan to the south-western frontier of France, should have the signature of the French Consul. If this be omitted, some delay is occasioned; and it is necessary to procure a new passport from the French police, instead of the ordinary provisional passport.

2. MONEY.

Money calculations are very perplexing, in consequence of there being three currencies: the *Lira Italiana*, equivalent to the French franc; the *Lira Milanese*, a nominal currency, divided into *soldi* and *denari*; and the *Lira Austriaca*, or *Zwanziger*, employed in all government, and most private transactions. The following tables will show their comparative value.

I.

Italian.		Austrian.		Milanese.		
Lir.	Cent.	Lir.	Cent.	Lir.	Soldi	Den.
1	—	1	15	1	6	—
2	—	2	30	2	12	1
3	—	3	45	3	18	1
4	—	4	60	5	4	2
5	—	5	75	6	10	2
6	—	6	90	7	16	3
7	—	8	05	9	2	3
8	—	9	20	10	8	4
9	—	10	34	11	14	4
10	—	11	49	13	—	5
20	—	22	99	26	—	10
30	—	34	48	39	1	3
40	—	45	98	52	1	8
50	—	57	47	65	2	1
100	—	114	94	130	4	2
200	—	229	89	260	8	4
300	—	344	83	390	12	6
400	—	459	77	520	16	8
500	—	574	71	651	—	10
1000	—	1149	43	1302	1	8

II.

Austrian.		Italian.		Milanese.		
Lir.	Cent.	Lir.	Cent.	Lir.	Soldi	Den.
1	—	—	87	1	2	7
2	—	1	74	2	5	3
3	—	2	61	3	7	11
4	—	3	48	4	10	7
5	—	4	35	5	13	3
6	—	5	22	6	15	11
7	—	6	09	7	18	7
8	—	6	96	9	1	3
9	—	7	83	10	3	10
10	—	8	70	11	6	6
20	—	17	40	22	13	1
30	—	26	10	33	19	8
40	—	34	80	45	6	3
50	—	43	50	56	12	9
100	—	87	—	113	5	7
200	—	174	—	226	11	3
300	—	261	—	339	16	10
400	—	348	—	450	2	6
500	—	435	—	566	8	1
1000	—	870	—	1132	16	3

III.

Milanese.			Austrian.		Italian.	
Lir.	Soldi	Den.	Lir.	Cent.	Lir.	Cent.
1	—	—	—	88	—	76
2	—	—	1	76	1	53
3	—	—	2	64	2	30
4	—	—	3	53	3	07
5	—	—	4	41	3	84
6	—	—	5	29	4	60
7	—	—	6	17	5	37
8	—	—	7	06	6	14
9	—	—	7	94	6	91
10	—	—	8	82	7	68
20	—	—	17	65	15	36
30	—	—	26	48	23	04
40	—	—	35	31	30	72
50	—	—	44	13	38	40
100	—	—	88	27	76	80
200	—	—	176	55	153	60
300	—	—	264	82	230	40
400	—	—	353	10	307	20
500	—	—	441	37	384	—
1000	—	—	882	75	768	—

The inns usually reckon in *Lire Italiane*, but in shops the prices are more generally asked in *Lire Austriache*. You cannot, however, go into any shop without meeting with all sorts of coins. Besides the French money, beginning with the 40 fr. piece down to the sous, the whole range of Spanish silver, the old Venice and Bergamo coins, the lire di Parma, and many others, only English, German, and Neapolitan money, speaking of the large states, is not received. The best money to travel with, or to bring into Italy is *in gold* 20 fr. pieces, and *in silver*, the Neapolitan *colonnato*, or dollar, marked with the two pillars, which passes for 5 fr. 40 c. and the croccione, or Brabant crown, for 5 fr. 76 c.

3. POSTING.

For each horse per post - - -	3 16	Austrian lire.
Postilion - - - -	1 0	
Hostler for each pair of horses per post -	30	
Calesse, if furnished by the maestro di posta	0 92	

The following are the general regulations: — The postmaster is bound to furnish a *calesse* from station to station: very rumble-tumble concerns they are. The tariff is as above. The postilions are, of course, not contented with the regulation fee; usually, if there are two horses you pay the tariff of a third horse to the postilion, but they always grumble, even if you offer them more than double; and usually the older the postilion is, the less is he to be satisfied.

Carriages are divided into three classes, which, with their load, must not exceed the following weights, all calculated according to the Vienna standard.

Species of Carriage.		Lbs. of Vienna weight.	Horses.
A. of the lightest build, as open caléches with four seats, or half open with two	not exceeding	600	2
	exceeding	600	3
B. of a medium size, as close carriages with two seats, and half closed with four, or with a small head,	not exceeding	500	2
	from 5 to	800	3
	exceeding	800	4
C. of a heavy build, as carriages, whether with two or four seats, entirely covered and closed,	not exceeding	600	3
	from six and not exceeding	800	4
	exceeding	800	6

§ I. In calculating the weight, the passengers are reckoned at the following rates: —

	Lbs. of Vienna weight.
An individual of twelve years and upwards	100
A child from five to twelve years	50
Two children, under the age of five years	40

A single child of five years, or under, is not reckoned.

With respect to the ages of children, the declaration of the traveller suffices without further proof. The postillion is not calculated in the weight of the load.

§ II. The baggage is reckoned thus: —

	Lbs. of Vienna weight.
A bundle, a carpet-bag, and an imperial, when this occupies all the top of a covered carriage with four seats, each at	100
An imperial, occupying all the top of a covered carriage with two seats, or a half-closed carriage, or half an imperial, &c. fastened to the carriage, each at	50
A valise or portmanteau, when fastened outside the carriage, and 2 ft. long, 1½ wide, not more, each at	50

§ III. Bags or boxes for caps and hats, if hung on the outside, or any parcels or small bundles placed within the carriage, are not reckoned.

These regulations as to weight, look troublesome upon paper, but they are rarely insisted upon.

The following table may assist the traveller in his calculation as to horses.

Post.	2		3		4		5		6	
	Aust. l. c.	Ital. l. c.	Aust. l. c.	Ital. l. c.	Aust. l. c.	Ital. l. c.	Aust. l. c.	Ital. l. c.	Aust. l. c.	Ital. l. c.
1	6 32	5 50	9 48	8 25	12 64	11 00	15 80	13 75	18 96	16 50
1¼	7 90	6 88	11 85	10 32	15 80	13 75	19 75	17 19	23 70	20 63
1½	9 48	8 25	14 22	12 38	18 96	16 50	22 70	20 63	28 44	24 75
1¾	11 06	9 63	16 59	14 44	22 12	19 25	27 65	24 07	33 18	28 88
2	12 64	11 00	18 96	16 50	25 28	22 00	31 60	27 50	37 92	33 00
2¼	14 22	12 38	21 33	18 57	28 44	24 75	35 55	30 94	42 66	37 13
2½	15 80	13 75	23 70	20 63	31 60	27 50	39 50	34 38	47 40	41 25
2¾	17 38	15 13	26 07	22 69	34 76	30 25	43 45	37 82	52 14	45 38
3	18 96	16 50	28 44	24 75	37 92	33 00	47 40	41 25	56 88	49 50

4. TERRITORY.

The ancient kingdom possessed by the Longobardi, or *Longbeards* (whose name is a curious proof of the permanence of our Teutonic tongue), extended from the Appennines and the Po to the Alps, excepting Venice and some few border districts and march lands. From this great and opulent territory large portions were detached at various times by the Venetians, constituting nearly the whole of their *terra firma* dominions on the east. A respectable portion was taken by the dukes of Savoy on the West. Mantua, Modena, Parma, Piacenza, Guastalla, all were dismembered from Lombardy, and erected into Imperial or Papal fiefs. The Swiss appropriated the Valtellina; and the Italian Calliages of Switzerland, now the canton Ticino (which still retains so many features of ancient Lombardy), resulted from this acquisition. (See *Novara.*) The republic of Milan became subject to the Signoria of Matteo Visconti I. in 1288. The Visconti gained a great extent of territory which had belonged to the other Lombard republics; and their domains were converted into the "Duchy of Milan" by the Emperor Sigismund, in 1395. Milan, when acquired by the Spanish branch of the House of Austria, was thus reduced into comparatively narrow bounds. But the most interesting passages in the annals of Lombardy date anterior to these changes; and in our reminiscences, we are apt to consider ourselves still in Lombardy, throughout the whole of the ancient territory. The treaty of Vienna in 1814, restored to Austria all the possessions enjoyed by that illustrious house before the revolutionary wars, and also gave a great deal more — Venice, and the whole of the Venetian *terra firma*, the Valtellina, and some smaller arrondissements. These possessions were erected into a distinct kingdom, and still possess a national character widely different from the rest of Italy; and though the administration of the whole of the Austrian dominions is guided by an uniform spirit, yet the forms and details of the government are widely different from what they are to the north of the Alps.

The kingdom is divided into two governments — Venice, with 2,094,000 inhabitants; and Milan with 2,474,000 inhabitants.

This population is given according to the census of 1838, but it is rapidly increasing; and the country exhibits the appearance of agricultural as well as commercial prosperity (Venice alone excepted). There is probably no part of Europe where a greater share of comfort is enjoyed than in the Lombardo-Venetian kingdoms. The natives are entirely in possession of all the offices of administration, excepting the highest, and enjoy an incalculably greater degree of independence than when under the baneful and corrupting influence of France. Landed property is principally held by the descendants of the ancient, noble, and sovereign families. The farm-houses are large and massy; and the fertile land is cultivated with the greatest diligence, though at much expence: artificial irrigation being resorted to extensively, particularly in the rice fields.

In the 10th century, great part of Lombardy was still covered with marshes; and it hence appears that, even under the Roman empire, this fertile land was only imperfectly reclaimed. In the middle ages very many canals were cut: the *Naviglio Grande*, one amongst them, is the oldest in modern Europe. These canals, and the general character of the land, give to the internal districts of the plain a considerable similarity to Flanders; and, like Flanders, its riches, attracting the spoiler, have often rendered it the seat of war.

At first, the traveller is apt to be affronted at the black and yellow sentry boxes and white uniforms, denoting the Austrian dominions; but with respect to the practical effects produced by this foreign government, it may be affirmed, that, all things considered, no unprejudiced observer can resist the conviction of the Prussian, Von Raumer, *i. e.* "that Lombardy has never been so well governed as under the sceptre of Austria, and that at no period of her history has she been, on the whole, so prosperous, so wealthy, or so free: for the liberty of the Italian republics existed only in name, and, when they fell, they were succeeded by the most atrocious tyranny."

5. LANGUAGE.

The Lombard dialects are, perhaps, the harshest in all Italy. The sound of the French *u* is generally found in them. It is not merely unknown, but quite unpronounceable beyond the Appennines; and Verri, the able historian of Milan, supposes it was left behind by the Gauls.

6. FINE ARTS OF LOMBARDY.

Painting appears to have flourished at a very early period in this country; and the work of Theophilus, the monk, which calls itself Tractatus Lombardicus, is one of the earliest essays on the art of painting. Little is known, however, upon the subject. Under Francesco Sforza, many artists were invited from other parts of Italy; and therefore it is difficult to state exactly, whether those who flourished or worked in the Milanese states, really belong to the Lombard school. To this period belong *Civerchio*, *Bevilacqua*, *Crivelli*, and *Treviglia*. The great *Bramante Lazzari* (b. 1444—d. 1514) came to Milan about the latter part of the 15th century, and contributed much to the advance of painting as well as of architecture, but principally of the latter; and some of his pupils, as *Nolfo di Monza* (about 1500), and *Agostino*, surnamed *Bramantino*,—possess much merit; but some doubt whether the latter was trained by him. There is, however, a very singular degree of doubt respecting Bramantino, which this is not the place to discuss; and some even consider him as a pupil of Mantegna. He was very able in perspective. They were followed by *Montorfano*, *Ambrogio di Fossano*, *Felice Scotto*, and a long train of clever artists; but it was reserved for *Leonardo da Vinci* (b. 1452—d. 1519) to become the real founder of the school. He, according to Vasari, was called to Milan by Lodovico il Moro, about 1494, though he appears to have practised there as early as 1482. Some of his principal works are noticed in the description of that city; but besides his talent as an artist, he distinguished himself in almost every science; and it may be remarked that his diligence and minute accuracy are quite as observable as his talent.

The academy established by Leonardo at Milan, constitutes the Milanese school, properly so called; and it is remarkable that many of his pupils caught his manner so happily, that their productions have often passed for those of their master — the same unity of action in the composition, the same accurate, often hard outline, and the same sweet but melancholy expression. *Bernardino Luini* (d. about 1530) ranks unquestionably as the first of these pupils, or perhaps imitators; for some doubt whether he actually received any instruction from the hand of Leonardo, and whether he did not rather form himself by intense study of his great original, whose spirit he so largely imbibed, that his latest works are often attributed to him. Of his two

sons, *Evangelista* (d. about 1534) and *Aurelio* (d. about 1593), the latter inherited most of the talent of his father; and there is also a certain *Pietro Luini*, whose exact consanguinity to the others is not known. *Cesare da Sesto* (about 1524–33) was also a scholar of Leonardo who approached very nearly to the excellence of his master. *Beltrafio* (d. 1516), another pupil, was a nobleman, and practised more as an amateur: the same was the case with *Melzi* (d. about 1568), who was a noble of considerable property, and to whom Leonardo left all his manuscripts, drawings, and other collections. *Marco d'Oggione* was also amongst the best of the artists of this era. Of *Gaudenzio Ferrari*, we have already spoken: he was the founder, also, of an extensive *branch-school*, if we may be allowed the expression, whose most celebrated artists were *Andrea Solari* (about 1530), *Giovan Batista della Cerva*, and *Bernardino Lanini* (about 1578). The last is also one of the pupils whose productions pass for those of their masters: many pictures attributed to Ferrari having been executed by him. *Lomazzo* (b. 1538—d. 1600), who studied Ferrari, has also been useful to art by his treatises upon painting, preserving, though less perfectly than Vasari, many particulars of art and artists which would otherwise have been unknown.

The great pestilence of Milan, having, amongst other calamities, broken up and dispersed the old Milanese school, foreign artists were called in by Cardinal Federigo Borromeo, and also by San Carlo Borromeo; and the latter re-established an academy, which he endowed. San Carlo was the first Italian who collected Flemish pictures; and when he founded his academy, he corresponded much with Jean Brueghel. Of the artists thus naturalized at Milan, the most celebrated are the family of the *Procaccini*, from Bologna, who established themselves at Milan about 1609. *Ercole* was the father of this family: of his three sons, *Giulio Cesare* was the one who possessed most talent. He was also a good sculptor. *Camillo* had much facility: *Carl' Antonio* was a good landscape and flower painter. *Panfilo Nuvolone*, from Cremona, and *Federigo Zuccari* also flourished about this time. The latter was peculiarly the *protegé* of Federigo Borromeo. *Giovan' Batista Crespi*, like so many others of his era, was an able architect and sculptor. He was largely pensioned by Cardinal Federigo, who made him director of his academy. His son, *Daniello Crespi*, (d. 1630), was a pupil of the Procaccini: who is one of the many excellent painters whose names, not having had equal fortune with others, are little known out of Italy. He was an excellent portrait painter, and peculiarly happy in the manner in which he seized the expression of devotion and piety, — his portraits being generally introduced in other subjects.

After the death of Cardinal Federigo, in 1631, great dissensions arose amongst the academicians; they quarrelled, and, to use the common expression, cut one another's throats, and the academy was broken up; and when revived, it appeared as if, with few exceptions, all talent had evaporated. The few whose names can be distinguished in this period are *Vimercati*, a diligent imitator of the Procaccini, the *Sant Agostini*, and *Carlo* and *Giuseppe Nuvolone*; the last attained a great age, and continued to paint till his dying day. Respecting the modern state of art there are very conflicting opinions, *Appiani* (now dead) and *Diotti* (living) are much praised by the Italians. *Hayez* is ranked low by the Prussian artists and extolled by the Austrians and Bavarians. *Sola*, who promised well, died young. *Pelagi* and *Sabatelli*, although belonging to the Pontifical states, have worked much here; and *San Germano* has founded a good school in the inferior branch of scene painting. In a mechanical and commercial point of view, as in engraving, (in which branch *Evangelista Longhi*, *Garvagia*, the two *Andertoni*, &c. are

very clever) and making reduced drawings, and the like, the Milanese continue to show much ability. Respecting the schools of Bergamo, Brescia, Cremona, Verona, and Padua, some few notices will be found under their respective heads; but for Venice we must refer to the Hand-book of Painting.

Of ancient sculpture little has been found in Lombardy: how, and in what manner, the arts of Rome became extinguished in this district is not known; but there appears to have been a more sudden downfall than in any other part of Italy. The earliest specimens of the sculpture of the middle ages are most remarkably rude; fully as coarse as those of our Saxon ancestors. Of which those of the Porta Romana, at Milan, executed about the year 1169, immediately after the rebuilding of the city, are a striking specimen. About a hundred years afterwards, however, sculpture took a remarkable start; and in one class of figures, almost peculiar to Lombardy, acquired a decided and singular excellence. These are the figures, frequently colossal, of lions and other animals, supporting the pillars of the portals of the churches, carved out of blocks of marble, most delicately finished, and exhibiting much grandeur of style. In the fourteenth century, several Tuscan sculptors were called in; but there appear to have been also many Lombards, though their memory has not been preserved, as they do not seem to have adopted the custom, so much practised in other parts of Italy, of inscribing their names upon their works. The records of the Certosa of Pavia, begun by Giovanni Galeazzo Visconti, in 1473, suddenly afford us ample information of names of the artists employed upon that most splendid building — *Amadeo, Brioschi, Ettore d'Alba, Antonio di Locate, Battista* and *Stefano da Sesto, Pionfello, Nava, Agrate, Fusina, Solari*, and others; but without giving us the means of distinguishing, at least in this building, the parts upon which they were severally employed. They have, however, one uniform character, extraordinary delicacy of finish in the details, and a most pictorial management of their figures in basso-relievo; so that it often seems as if the works of Andrea Mantegna, or Pietro Perugino, were transformed into marble. Each, however, has his peculiar merit; *Christoforo Solari*, surnamed *Il Gobbo*, gives a most true representation of nature, neither idealized nor degraded; *Andrea Fusina*, shows peculiar talent in the architectural ornament with which his sculptures are combined. *Marco Agrati* excels in anatomical details, a talent displayed by him most disagreeably in his celebrated statue of St. Bartholomew, in the Cathedral of Milan. *Antonio Amadeo*, of Pavia, has great powers of invention; and *Bramante Sacchi*, of Cremona, abounds in minute and fanciful ornaments, having almost the delicacy of filagree. Many of these sculptors were also architects, and generally speaking, in estimating the works of this school, it must be recollected that sculpture was never, as amongst us, used as a detached ornament, or a thing merely to be looked at and moved about, but always as attached to some structure, out of which it grew.

The pride, however, of Lombard sculpture is *Agostino Busti*, also called *Bambaja, Bambara*, or *Zarabaja*, who flourished in the early part of the 16th century; and in whom every beauty of the cinque-cento style or renaissance is carried to the highest perfection. Most correct, graceful, and natural in his general design, he seems to have worked the minute ornaments in which he delighted with as much facility as if the marble had melted under his chisel: they are usually arabesques of the most elegant invention, intermixed with every species of fanciful ornament — animals, weapons, pieces of armour, flowers, insects, often with almost microscopic minuteness, and yet in such due gra-

dations, according to the different parts in which they are introduced, that from the largest to the smallest they all unite in the general effect. Busti is supposed to have died about the year 1540. *Brambilla*, who professed some time before the death of Busti, has much of his character, but with greater breadth and effect. The colossal *terms* of the Doctors of the church in Milan cathedral, supporting one of the great pulpits, so striking as to produce an indelible impression on the memory of those who have seen them, are his performance; his minuter ornaments are scarcely inferior to those of Busti. The great and interminable work of the cathedral of Milan, by furnishing constant employment, has maintained a school of considerable merit, which subsists to the present day; and it may be remarked that no where has the art been kept up so much by tradition and practice as here. A great majority of the workmen and artists have always been from the neighbourhood of Como, where the profession or occupation has been hereditary from the time of the Lombards; and any one who will take the trouble to examine the works now carrying on upon the Duomo, will be surprised at their cleverness and originality. *Marchesi* has much local reputation; and *Albertoleti* and *Moglia* have merit as ornamental sculptors.

The monuments of Roman architecture in the territory of ancient Lombardy, though not numerous, are highly remarkable. It may be said that there is not one of them built in accordance with what are considered the rules of classical architecture: the sculpture and the ornaments are indifferent, most of them belong to the lower empire, and have what may be considered a completely provincial character. All this has sadly puzzled the Italian antiquaries and artists. Some of them, such as Maffei and Verri, argue hard to prove that every thing is strictly Vitruvian. For every defect they find an apology: they will not allow you to believe that the intercolumniations are disproportionate, or the members barbarous; and in their drawings and engravings each clumsy figure and disproportionate ornament is smoothed down or filled up to classic elegance. Others, of the Italians, again take the contrary line, and entirely despise these monuments for their barbarity; but the fact is, it is *in consequence* of these defects that they have the greatest value in the history of civilization and art. They show exactly what were the characteristics of the Roman provincial towns, at the time when the declining empire had acquired by accumulation its greatest splendour. And we would very earnestly recommend our architectural antiquaries to give (what has never been done yet) correct drawings of the Roman buildings, which furnish the most instructive evidence with regard to the origin of Romanesque architecture; for in many cases the slightest alteration, a little more clumsiness, or a little more "barbarity," lets you down, as it were, into the architecture of the dark ages.

In mediæval architecture, Lombardy offers great and unexplored treasures, both in civil and ecclesiastical buildings. The town-halls, for example (most of which are nearly upon the same plan,) are remarkably interesting: they usually stand upon open arches; and above is the *Ringhiera*, or balcony, whence the magistrates addressed the multitudes below.

Military architecture also exists in every variety — the rude tower of the periods of Queen Theodolinda or King Berengario; the castellated palace of the *Signori*, in the ages when the characteristics of the Italian republics were servitude in substance and liberty in name; — and the regular fortifications which, invented in Italy, have become universal in European strategy.

The earlier Lombard Romanesque churches exhibit a very peculiar cha-

racter, of which some notice is given in the account of the cathedral of Verona. It is so marked, that some one of the characteristics there noticed will be found, upon examination, to exist almost in every similar structure. Of Gothic, there are two distinct schools: the one, simple and bearing much analogy to that of Florence, the other highly ornamented and introduced from Germany, which has produced the most splendid Gothic buildings in the world, the Duomo of Milan, and the Certosa at Pavia: the first stands, at the head of the series, and the last, at its conclusion, when the Gothic was nearly transformed into the cinque-cento style.

Many of the Gothic, and some of the cinque-cento buildings are of moulded brick, to which are added basso-relievos of terra-cotta, modelled by hand. This mode has been carried to a degree of excellence which can only be appreciated on the spot. The colour, a shade lighter than that of our Tudor buildings, may be thought rather bright; but this is compensated by the durability of the material; so solid, so compact, as to be perhaps more lasting than marble. In the style of the renaissance, Lombardy excels. The works of Bramante and Solari are full of imagination and effect. In later times, Palladio had comparatively little influence; and in civil architecture the palaces of Milan, and Pavia, and Cremona, are far inferior to those of Verona or Genoa. At present the architects in most practice have been formed, either directly or indirectly, by the French school.

In the middle ages, Lombardy was the great instructress of Christendom in the civil law and in medicine; and in modern times, science has been cultivated here with great success; while, in imaginative literature, the name of Manzoni is an honour, not only to Lombardy, but to the Italian tongue. His historical novels should always accompany the traveller to Milan. They are admirable guides both to the scenery and the history of the land.

ROUTE 19.

COMO TO MILAN BY BARLASSINA.

3 posts.

Como, 20,000 inhabitants. (Inns: the *Angelo* is the best: it is pleasantly situated on the edge of the quay. Within, the armorial bearings and names of numerous sovereigns, who have lodged here, the Emperor Joseph IV. and the Archduke Rainier, the present Viceroy, being amongst the number, evidence the patronage which the house has received. The *Corona* is also a good inn.) There is a diligence every evening for Milan. It starts upon the arrival of the Lake steamer, usually between 6 and 7 o'clock.

Plenty of Vetturini and means of conveyance to be heard of at all the inns. The vetturini ply more particularly at the *Falcone*.

Lovely as the general view of Lugano and Bellinzona may be, when, having crossed the Alps, the traveller first becomes acquainted with Italy, there is a still greater charm in the bright sunny cheerfulness of Como. The first view is peculiarly striking, the city spreading and undulating, as it were, by the side of the lake; and, in the back ground, the prospect is closed by the lofty ancient tower of the *Baradella*, equally interesting as an object of sight, and as connected with one of the most important passages in the history of Milan. Ugo Foscolo used to say that it was impossible to study in the neighbourhood of Como: for the beauty of the landscape, always tempting you to the

window to look out, quite prevented you from giving proper attention to your book; and the charm of the surrounding scenery has, perhaps, been the reason why travellers, in general, pay so little attention to the objects within the city.

Reckoning the Cathedral of Milan as the *first*, and the *Certosa* of Pavia as the *second*, the Duomo of Como must unquestionably be reckoned as the *third* of the Gothic buildings of Italy. The traveller to Italy, will already have become acquainted with the general outlines of the Lombard-Gothic style, at Lugano and at Bellinzona: here he will find it in full and solemn splendour. He must recollect throughout the whole of this journey, that Italian-Gothic must not be tried by comparison with the tramontane Gothic, or by the canons of conventional criticism, but that it must be viewed as an original and peculiar style, and judged of accordingly; and inasmuch as it is impossible to disconnect the effect of colour and material from the effect of form, the beauty of the design of the architecture is exceedingly heightened by the sentiment of richness and solidity imparted by the marble of which it is composed.

This very beautiful building is the production of a long series of architects, of whom *Lorenzo dè Spazi* was the first, from 1396 to the last century. The façade, as it stands, was begun by *Lucchino dè' Milano*, in 1460, and completed, between 1487 and 1526, by *Tomaso Rodario*, of Maroggia. This architect was also a sculptor, and an excellent workman. Many of the statues are executed by his own hand. But he was criticised, as all artists are liable to be, by a fellow artist, the celebrated Christoforo Solaro, ycleped *Il Gobbo*, or the Hunchback; and by his advice the designs for the other parts were altered, probably improved. The cupola, or dome, was completed about 1732, by Juvara, whose fanciful and complex architecture blends happily with the older portions; its very defects render it more applicable to its present situation than an addition in a purer taste would be.

It is interesting to know that the Duomo was wholly built by voluntary contributions; the Comaschi taking great pride in this chief ornament of their town and diocese. It is, in the strictest sense of the term a national monument; and the manner in which the edifice was begun by the people, who deemed that they were privileged, in being thus permitted to bestow their wealth and labour for the service of God, is recorded in the inscriptions which it bears. The pilasters, and other portions of the façade, are covered with most curious emblems, some few *masonic*, the greater part religious, interspersed with texts and inscriptions in a most beautiful Gothic letter, reminding you of Melrose, and the

"Scrolls that teach you to live and die."

Many of these bas-reliefs are types; *e. g.* a fountain, a vine, a lily, a church upon a hill, all exceedingly curious from the train of thought which they exhibit. Amongst the larger basso-relievos, the Adoration of the Magi in the arch of the door should be noticed; but the most remarkable ornaments of this front are the statues of the two Plinys, erected by the Comaschi of the 16th century to their "fellow-citizens." They are, as it were, enthroned under canopies worked in the most ornamental style by Rodario. The younger Pliny was much attached to Como, and he resigned a considerable legacy in its favour, founded a school, built a temple, and fully deserves commemoration as a benefactor. The statues have much character, and appear like portraits.

The other sides of the exterior are in a mixed style, approaching to that which in France is styled the "renaissance," but with more good sense

and beauty; and enough of ornament to give great richness, without overloading the general outline. The lateral doorways, particularly that on the northern side, with fanciful columns and angels bearing the instruments of the Passion, are peculiarly elegant. Both these doorways are executed by Rodario. The arabesques, flowing, elegant and light, interspersed with birds, animals, serpents, and children, are completely Raphaelesque. They appear rather moulded in wax than carved, so delicate, so tender, so *morbido* are they.

In the interior of the Duomo, it is difficult to say whether Gothic or Italian predominates. This, however, is of little consequence; and those who enjoy its tranquil and devotional character, will hardly care to analyse the details. They are now restoring the painting and gilding of the vault. The prelates and patron saints of Como are introduced in the fretted groining; and when the stained windows, now in preparation, are added, the effect will be complete.

Paintings and monuments.—Luini. The Adoration of the Magi, in distemper upon cloth. The humble veneration of the three kings is admirably expressed. In this painting the artist has introduced a giraffe, drawn with tolerable correctness. This seems to show that the animal had then been seen in Italy. — St. Jerome, or rather the history of his life, in compartments.—The *Nativity*, also in distemper. In this painting, Luini's sweetness of conception is finely exemplified, in the expression of extreme tenderness and affection in the Virgin mother.—Another picture, St. Christopher and St. Sebastian, attributed to *Luini*, is probably only a copy.

Gaudenzio Ferrari. The Marriage of the Virgin, a very fine and unaltered specimen of this admirable master. — The Flight into Egypt, in distemper.

The Altar of Santa Lucia, by *Tomaso de Rodario*, who has inscribed his name as the artist, 1492. The smaller statues of this altar are remarkably beautiful; so also are the candelabra, which, however, are partially and injudiciously concealed.

Altar of St. Abondio, first bishop of Como; his statue in the centre; his miracles, in compartments or tablets around; very rich, and ably, though not tastefully executed.

Altar of Santa Appollonia, erected by Ludovico di Montalto, a canon of the cathedral, in the same rich and singular style.

Altar of Sant' Ambrosio, erected in 1482, by John de Veludino, another canon.

Altar of the Vergine dell' Angelo, a fine altar piece, representing St. Jerome, St. Francis, St. Carlo, and St. Anthony. In front, the Canon Raimundi, by whom it was presented. —All these precise indications of the time of the erection of these adornments, and of the persons by whom they were given, add much to their interest and value.

Chapel of the Vergine dell' Assunta, called the Altar of the Marchese Gallo. The Baldachin of marble is very splendid.

A modern altar piece, by *Marchesi*. St. Joseph and our Lord, as a child; not without merit, and considered as one of the best productions of this artist.

Altar of the Mater Dolorosa—*Altar of the Cenacolo*, both with fine sculptures as large as life: the first, an entombment.

Altar-tomb of Bishop Boniface, of the 14th century, a perfect specimen. The statute of the bishop, sleeping in death, is very striking; and the common people here, believing him to be a saint, have injured the effigy by their touches and kisses.

Monument of Benedetto Giovio, the historian of Como. Benedetto was the brother of the more celebrated but far less worthy Paolo Giovio.

He was the first exact archæologist who arose during the revival of letters. One of his most important works, yet in manuscript, is a *Thesaurus* of Roman inscriptions found in this country; and it is said that not one spurious inscription has been detected in these collections. He died in 1544, and was buried here with great solemnity. In Italy the privilege of sepulture in churches was not generally allowed. At Como, previously to 1520, none could be interred in the Duomo except members of the Chapter or magistrates.

The baptistery is attributed to Bramante; and it is quite worthy of his reputation. It is circular, and exhibits the last gradation of the renaissance, passing into the architecture of modern Italy.

The organs, are curious monuments in the history of music. There are two; one built in 1596, but afterwards much improved: the other, in 1650, by Father Hermann, a German Jesuit. The tone of the latter is exquisite. It wants the thundering variety of stops of modern organs, and gains by the want of them. Just as you enter the Duomo are two animals, neither lions nor tigers, but something between both, supporting *Bénitiers*. These, without doubt, are remains of the porch of the original cathedral, and these supported its columns. The Bishop of Como has an extensive diocese, extending over the greater part of Italian Switzerland.

Verona has also claimed the honour of being the birth-place of the elder Pliny; but all the ancient authorities are in favour of Como, where the Plinian family was long established. Of the younger Pliny, there is no doubt that he was born here. Very many inscriptions have been found at Como relating to the family: one, much mutilated, is built into the wall of the south side of the Duomo, relating to a Caius Plinius Cæcilius Secundus, and who may be (though some doubt has been raised by antiquaries) the individual of whom Como is so justly proud.

By the side of the Duomo stands the *Broletto*, or town hall, of marble, red and white, in horizontal layers. This building, completed, according to the inscription on the front, in 1215, is very interesting as a memorial of the ancient days of the independence of the Italian republics; and such a Broletto upon the same model is, or has been, in every Lombard city. The lower story is a *Loggia* upon open arches. Above is a floor with large windows, where the chiefs of the municipality assembled; and from the middle window projects the "*ringhiera*," whence they addressed the crowd of citizens convened in *parliament* below; for, in the constitutional language of ancient Italy, the *parliamento* was the primary assembly of the democracy, from whence the powers of government originated, and to which the ultimate appeal was to be made.

The lower arches here are pointed, the upper circular. The architecture of the belfry tower is in the same style. This very curious and characteristic building, after being employed as a theatre, narrowly escaped destruction by the French.

The *Piazza del Duomo* is altogether most thoroughly Italian. The French, who were perfectly consistent in their endeavours to obliterate all the recollections as well as to destroy the monuments which give nationality to Italy, unchristened it by calling it *Place de la Liberté*, performing the same operation upon every street in Como, even those whose names had not the smallest suspicion of *incivism*. Thus "Contrada Raimondi" became "Rue de l'Amour Fraternelle," "Contrada Giovio," "Rue de la Haine aux Tyrans," the *Vescovado*, out of which they had expelled the Prelates, "Homage à la Vieillesse," and so on; all of which, of course, have disappeared. But

though the old names of Como have come back, the money extorted by the revolutions, did not. Como suffered extremely from these oppressions, having, between August, 1797, and September, 1798, contributed 1,500,000 livres to the Treasury.

Como possesses some very curious antiquities,—none more remarkable than the church of *San Fedele*. This building is considered to be of the era of the Lombard kings, and the exterior is nearly unaltered. The style is not unlike that of the oldest churches of Cologne. It contains some very rude but very remarkable imagery; *e.g.* a conflict between a dragon and a serpent, flanking a doorway (itself most singular) by the side of the apsis. "The griffon is nearly a twin of those upon the Persepolitan sculptures. This resemblance is, of course, merely accidental; but the whole has a most heathenish aspect, although a bishop stands by, to keep the group in countenance."—*MS. Journal.* The interior has been considerably modernised. In the unaltered parts, serpents and lions abound. One monster sustains the holy water. There are some good frescoes here by *Camillo Procaccini.*

St. Abondio is in the same style as San Fedele, and equally curious; here are the tombs of several of the bishops of Como.

The *Theatre* is a handsome building, standing upon the site of the old castle; and connected with the

Liceo Imperiale e Reale, recently completed. The front is adorned with busts of the great men whom Como has produced. It contains reading rooms, a bust of the celebrated Prima Donna, Madam Pasta, a collection of natural history, a laboratory, &c., and is well conducted and organized. As a building, it makes a good show.

Piazza Volta, so called from the very eminent philosopher, whose statue by Marchesi is here. It is remarkable that Como, which gave birth to Pliny, should also number amongst her children Piazzi, the astronomer, the discoverer of the planets which revolve between the orbs of Mars and Jupiter, and Volta, whose elaborate discoveries seem to pervade the whole system of physical science. Alessandro Volta was born at Como, February 19th, 1745: he was intended for the law; but his first work, published in 1769, and which treated upon electricity, sufficiently announced the direction which his great talent had permanently received. He died in 1819. It is pleasant to know that Volta never intermitted his attendance on public worship, even during the period when religion was scorned and despised.

Palazzo Giovio, still belonging to the family, contains a treasure of inscriptions and other antiquities; a collection begun by Paolo Giovio; Later times have added several interesting relics from suppressed churches and convents. The library contains several of the inedited works and papers of Paolo Giovio and of Benedetto the historian.

The lofty gateways of the city are remarkably fine specimens of the military architecture of the middle ages, and add very much to the picturesque appearance of the city; that which looks towards Milan is the most perfect.

The little *Port* of Como is formed by two piers, each ending in a square pavilion, the view from which is exceedingly interesting and peculiar. As you look down into the lake, the translucent water appears perfectly alive with fish, darting in every direction. Of these the most numerous is the *agone*, a *cyprinus*, of which there are many species, that of Como being the smallest, but the most savoury for food. Strange stories are told, and perhaps believed, of an enormous fish, or rather marine animal, larger than a man, and which browses at the bottom of the lake like the Dugong. It is per-

haps more curious to remark that the country people assert that in the hills above the lake may be found an enormous lizard, upwards of six feet in length, and which breeds by depositing its eggs in the sand. These accounts of great Saurian reptiles, either still existing or recently extinct, deserve more attention than they have hitherto received. There is a periodical migration of the *agone* from one extremity of the lake to the other. It is curious thus to observe the law of migration existing, whether in the small lake or in the great ocean.

The plan of the city of Como has been assimilated to the shape of a crab, the city being the body, and the two suburbs of *Vico* and *St. Agostino* being the claws. Vico is on the north: it abounds with pleasant walks and handsome villas. The *Villa Odaleschi* is the most splendid of them. Near here is the *Gallia*, supposed to be upon the site of one of Pliny's villas.

The *Borgo di St. Agostino* is the manufacturing suburb of Como. The church and the Casa Gallietta, containing some tolerable pictures, are its principal objects. In the hill above is the grotto of *St. Donato*, much visited by pilgrims; and still higher is *Brunate*, also a place of fond devotion; the object of popular veneration being an ancient, uncouth image called the *Beata Guglielmina*, an English princess unknown to Miss Lawrence or Miss Strickland, and who, flying from her native home, became a recluse and died here. The peasant women believe, that by her intercession, they obtain help in nursing their children.

The inhabitants of Como and its vicinity have been celebrated as masons ever since the days of the Lombards. In the laws of Rothar, one of the earliest of the Lombard kings, mention is made of the "*Magistri Comacini*," who travelled the country as masons, which they continue to do at the present day. The silk twist manufactories are worth visiting.

Above *Camerlata*, about a mile beyond Como, upon a rock of the hardest *pietra arenaria*, or sandstone, stands the lofty tower of the *Baradello*, which the traveller saw so finely in the distance of the landscape when he entered the city from Switzerland. Some ascribe this building, whose castellated walls run down the abrupt sides of the steep, frowning upon the country below, to the Lombard kings. It is more probably of the age of Barbarossa. But, abstractedly from its beauty as a picturesque ruin, it is exceedingly interesting as being the monument marking the fall of the first of the dynasties which successively tyrannised over Milan. This city, the first which claimed independence, was the first amongst the Italian republics to lose it. No where has the experiment of self-government proved so unsuccessful as in these celebrated communities. Her freedom dates from the peace of Constance in 1183; her thraldom from 1246, when *Martino della Torre*, the chief of the powerful family of the *Torriani*, was created *Anziano del Popolo*, and inaugurated as the protector of the republic. In the hands of the Torriani the power continued until the accession of Napoleone della Torre, who, created *Anziano Perpetuo* by the people, and Vicar of the Empire by Rodolph of Hapsburgh, governed with absolute authority. The nobles whom he had exiled, guided by Ottone Visconti, were in possession of the city of Como, and on the 21st of January, 1277, Napoleone and his troop fell into the power of the enemy. The merciless victors spared the lives of Napoleone and of all the members of his family whom they captured; but the prisoners were put in separate iron cages in the Baradello. What ultimately became of the others is not known; but Napoleone, after lingering several years, devoured by vermin, and suffering the

most extreme misery, perhaps maddened by it, ended his captivity and his life by dashing his head against the bars of his prison. Upon the fall of the Torriani, arose the power of the Visconti.

Fino. — The country now has the full character of the plain of Lombardy; most level, exceedingly fertile, and dotted with villas; the road often bordered by rows of trees; maize and millet the prevailing crops; mulberries interspersed in the fields. The maize is called "Gran turco," a name in which a comma and a misplaced capital (gran' Turco) may make a wonderful change of meaning. Maize is very strangely asserted to have been brought from Anatolia about 1250, which of course cannot be true. The mulberry, or *gelso*, was not cultivated in Lombardy for the purpose of rearing silk worms till late in the fourteenth century; but about the year 1507 it had become common. It is sometimes said that the unfortunate Ludovico Sforza, popularly called "il moro," introduced the cultivation of the mulberry; but this perhaps rests upon no better foundation than his appellation; and, indeed, the whole subject of the introduction of new plants is accompanied with *great* uncertainty.

Pioda.

1½ *Barlassina*, a borgo of some extent. Here is the church which belonged to the suppressed convent of Dominicans, now converted into an ecclesiastical seminary. The convent was founded upon the spot where St. Peter Martyr was slain (see p. 177.), an event commemorated in Titian's celebrated picture. Near here is the *Villa Cesano*, belonging to the Borromeo family. There is a plantation of oranges in the grounds; but they hardly grow freely in any part of Lombardy, excepting in the warm nooks of the lakes.

Bosisio.

Cascina Amata.

Pass the Villa of *Monbello*, formerly belonging to the Crivelli family. It commands a fine view of the plain of Lombardy. The gardens, especially those devoted to exotics, were once very beautiful, but the property was sold in lots, and the plantations destroyed. Here Napoleon established himself after the fall of Venice. "Negotiations for a final peace were there immediately commenced; before the end of May the powers of the plenipotentiaries had been verified, and the work of treaties was in progress. There the future emperor of the West held his court in more than regal splendour; the ambassadors of the Emperor of Germany, of the Pope, of Genoa, Venice, Naples, Piedmont, and the Swiss republics assembled to examine the claims of the several states which were the subject of discussion; and there weightier matters were to be determined, and dearer interests were at stake, than had ever been submitted to European diplomacy since the iron crown was placed on the brows of Charlemagne. Josephine there received the homage due to the transcendent glories of her youthful husband; Pauline displayed those brilliant charms which afterwards shone with so much lustre at the court of the Tuileries; and the ladies of Italy, captivated by the splendour of the spectacle, hastened to swell the illustrious train, and vied with each other in admiration of those warriors whose deeds had filled the world with their renown. Already Napoleon acted as a sovereign prince; his power exceeded that of any living monarch; and he had entered on that dazzling existence which afterwards entranced and subdued the world."

* 1½ MILAN (see p. 146.)

ROUTE 20.

COMO TO MILAN, BY MONZA.

A beautiful road, but more particularly so when you are returning from Milan. This is more pleasant and more varied than the way by Barlassina. Since the establishment of the Monza railroad, it has ceased to be a post road, but the postmaster at Como will supply horses to Monza, reckoned at 2½ posts. The roots of the Alps, the long chains which extend in successive ranges before you; and though distant, yet clear and bright in the pure air. Even early in the month of September, the snow may be seen extending low down the sides of the hills.

Not less beautiful are the nearer foregrounds, especially as you approach Como. The vegetation is luxuriant, and, like all in the neighbourhood of the lake, more *southern* than that which the traveller will find, or has found, at Milan; so that if he has been proceeding from Genoa he will fancy himself again, as it were, upon the Riviera. The mulberry trees, as before mentioned, abound; olives reappear; and the exotics, naturalized by the more wealthy inhabitants, who delight in their gardens, flourish in the utmost luxuriance. The catalpa, which is a great favourite, is very conspicuous, with its long pods pendant from amongst the pinnated leaves.

Trecallo:—The road continues undulating amongst beautiful hills till you reach

Canturio, or *Cantù*, a small but flourishing town. The campanile of the church, with its projecting battlements, is wonderfully slender and tall. In the middle ages it was used as a beacon, corresponding with the Baradello. The fires blazing on the summit have often announced the advance of the Milanese against the Comaschi during their frequent wars; and the Baradello, equally by its fires, gave notice of the approach of any enemy upon the lake. Here are some small manufactories of iron goods, remarkable as having subsisted since the tenth century.

Galliano, close to Cantù, should be visited on account of the very curious Lombard church, now unfortunately desecrated and turned into a barn. It contains Christian inscriptions of the fourth century. Some ancient frescoes, executed in the eleventh century, were painted by the orders of Arimbert, the celebrated Archbishop of Milan. They contain, as it is supposed, portraits of the Emperor Henry and his wife Cunegunda. The baptistery, as is almost always the case in these churches, is remarkable. The building was sold as national property by the French, and therefore the present government cannot, even if they were so inclined, take any measures for that preservation which it so highly deserves.

Marano, a good sized borgo. Near it are the remains of the very ancient monastery of Meda.

Guisano offers nothing remarkable; but in the neighbourhood is *Desio*, where, as before mentioned, the Torriani were entirely routed by the Visconti in 1277. After this decisive battle the people of Milan might have returned to their republican government, but all desire for such constitutions had expired; and the bold and venturous archbishop, Ottone Visconti, was elected by acclamation signore of Milan. This authority, after reigning about eleven years, he resigned in favour of his great nephew Matteo, the grandson of his brother Obizzo. Matteo, who began his reign (1288) under the more modest title of Podestà, or Capitano del Popolo, was created, in 1311, Vicar of the Empire and Lord of Milan, and the authority continued in his descendants until the extinction of the male line, when it passed to the Sforza family. The Villa *Cusani* now *Traversi*, is the principal object in Desio. It contains some very curious and almost enigmatical Roman inscriptions.

Monza. Inn: (*Il Falcone*, tolerable; but somewhat conforming to the theory which we have heard started, that the character of inns bears a certain degree of affinity to their signs. The charges are remarkably high.) This very ancient city is remarkable for its historical interest. Its air of silent antiquity (though diminished very recently by modern improvements and by the railroad) is peculiarly striking when it is visited after busy, bustling Milan.

The *Broletto*, or town hall, is attributed to Frederick Barbarossa: some say it was a portion of a palace built by him. It is of that peculiar Italian-Gothic, which, when you have once acquired a taste for it, becomes remarkably pleasing. Annexed to it is a fine and lofty campanile, with the forked battlements, so prevalent in Italy.

The *Cathedral*, or *Duomo*, dedicated to St. John the Baptist, was founded by the celebrated Theodolinda, whose memory, like Bertha in Switzerland, or Elizabeth in England, was cherished in the recollection of the people much beyond that of any male sovereign, Charlemagne himself scarcely excepted. This royal dame, whose beauty, wisdom, and piety were all equally transcendent, was the daughter of Garibold, King of the Bavarians. Her fame having reached Autharis, King of the Lombards (588), he sought her hand, and it was speedily promised to him; but in order to prevent the disappointments to which sovereigns, wooing by proxy, are so often exposed, he wisely determined, before he concluded his nuptials, to see his intended consort. Clad in the ordinary dress of his nobles, but still distinguished by his manly beauty and elegance, Autharis visited the court of Garibold. Assuming the character of the representative of Autharis, he requested an interview with the future Queen of the Lombards. He then became bolder, and humbly solicited that she would deign to offer him the cup of welcome. In receiving it from her he kissed her hand. Theodolinda confided the adventure to her nurse; and the old dame, experienced in such matters, easily guessed that it was her future husband who had thus himself made sure of her. Upon the death of Autharis, which happened six years after their marriage, the Lombards offered the crown to Theodolinda, with the intimation that whomsoever she would select for her husband they would equally acknowledge as their sovereign. She chose Agelulph (sometimes called Astolf) Duke of Turin. Valiant and ambitious, he contemplated becoming master of Rome; but Theodolinda diverted him from this enterprise. She thus earned the gratitude and the friendship of Pope Gregory the Great, by whose instrumentality the Gospel was first preached amongst the Anglo-Saxons. He dedicated his Dialogues to her. The Longobardi, or Longbeards, are said by their own ancient chroniclers to have greatly resembled the Anglo-Saxons in manners, dress, and customs: and this fact adds much to the interest of the objects once belonging to Theodolinda, and here preserved. They supply the place of monuments wholly wanting in our own country; they show us the state of the court of Oswald and Ethelbert, of Anglo-Saxon York and Anglo-Saxon Canterbury, at the very dawning of our history.

The *Sacristy of the Duomo* is therefore one of the most curious of mediæval museums: every article has, so to speak, a certificate of origin. It has been much plundered, especially by the French. The following is a partial account of some of the more remarkable articles which it yet contains: —

Queen Theodolinda's fan, or flabellum, of painted leather, with a most massy metallic handle, studded with jewels. A tap with this fan would be a very serious matter: it might have felled a lover to the ground.

Queen Theodolinda's comb, ornamented with gold filagree and emeralds. Its teeth are wonderfully wide apart.

Queen Theodolinda's crown, a plain diadem set with coarse gems. The crown of Agelulph, which was more remarkable, is no longer existing. It was taken to Paris and deposited in the Royal Library. This crown disappeared, when the library was robbed, and it was melted down, or said to have been melted down; but the whole transaction is involved in much mystery, and at this moment the extent of the loss sustained is not exactly known. Perhaps the crown will appear again in due time.

Queen Theodolinda's hen and chickens, a species of tray of silver gilt, upon which are the figures of the *Chioccia*, or *Chucky* and her seven chickens, all busily employed in picking up grains of corn. The hen's eyes are of rubies.—What is the meaning, what is the use of this most curious piece of ancient argentry?—It is said by antiquarians to represent either the archpriest (a titular dignity without jurisdiction) and chapter of the church of Monza, or the seven provinces of the Lombard kingdom. The application of such allegories is most obscure; and the probability is that this gift of Queen Theodolinda was in fact only a plateau, or ornament for her banquet table.

The *list of reliques sent by Pope Gregory to Queen Theodolinda*, written upon papyrus: some say it is his autograph. The reliques, if they can be so called, consist of drops of oil taken from the lamps burning before the tombs of the martyrs; in fact, they are rather remembrances than reliques. The celebrated antiquary Maffei calls this the "king of papyri."

Queen Theodolinda's Gospel book, the inscription stating that it was given by her to this basilica. The binding is of gold and silver gilt, rudely set with rough stones, glass placed over coloured foil, and fine ancient intaglios, most characteristic of the age of transition from the Roman empire to the mediæval monarchies.

Queen Theodolinda's cross, given to her by Pope Gregory upon the occasion of the baptism of her eldest child: it is now worn by the arch priest on high holidays. It is composed, in front, of rock crystal; the back is worked in gold thread.

Queen Theodolinda's cup, said to be hollowed out of a solid sapphire. It is about three inches in diameter, and of proportionate height. The colour of the material (probably very fine glass, like the catino of Genoa) is exceedingly rich. The Gothic setting bears the date of 1490.

The *Cross*, or *pectoral*, employed in the coronation of the kings of Italy, and which it was the custom to hang round the neck of the sovereign. It is very massy, and richly decorated, — not merely with rough or uncut stones, but with ancient gems; amongst others, there is appended to it an amethyst, exhibiting a Diana, of excellent Greek workmanship.

The *Sacramentary of Berengario, King of Italy*. This monarch is sometimes reckoned as Berengarius I. amongst the Roman emperors. The son of Everard, Duke of Friouli, Berengario fills a very important station in the history of Italy. He obtained his authority upon the division of the empire, which took place on the death of Charles le Gros, strangled in his bed by his attendants; and the year of his accession, 888, will be easily remembered as a remarkable era. The coverings of this book are of pierced or filagree ivory, plates of gold placed beneath shining between the interstices. On one side are scrolls interlaced, springing from birds; on the other are tunic knots, most cleverly and elaborately interlaced, springing from a central ornament composed of four grotesque animals, from whose mouths the root of each knot is seen to spring. These

very singular carvings have been supposed to be Byzantine; but they are most clearly Teutonic; for, excepting a greater delicacy in the workmanship, they are exactly such as are found upon Scandinavian monuments. The interior is as curious as the exterior. The services which the book contains stand as they were composed by Pope Gregory; and in its faded characters may be found the collects of our own admirable Liturgy. An entry at the beginning states that the book belonged to Berenger and his queen Byreila, or Bertila; and it also contains the coronation oath taken by the kings of Italy.

Another very curious volume is the *Evangelistarium* of Aribert or Heribert, Archbishop of Milan (1018——1045). This is bound like Queen Theodolinda's volume.

Three *ivory diptychs*, of much better workmanship than is usually the case with monuments of this description, and showing how, in peculiar schools, a more than ordinary degree of classical taste was preserved. The most curious represents, on one leaf, a poet or a philosopher in his study; on the other a muse striking the lyre with her plectrum. The whole is exquisitely carved; the details made out with the utmost precision, in the fine and semi-transparent ivory, which seems scarcely yet affected by age. Claudian and Ausonius are both candidates for the portrait. Antiquaries give it to Boethius upon conjecture; the Custode turns the conjecture a certainty, the usual process in these cases. The second of these diptychs represents two figures in consular robes, with the Roman eagle, and other constitutional insignia. The original names have been effaced, and those of Pope Gregory and David substituted instead. The third diptych is remarkable for the boldness of the relief. The principal figures are an emperor with the paludamentum, and a female in very rich attire. We have given these details, because these monuments belong to a class of which only a very few specimens exist in England.

The very celebrated *Iron Crown* is not kept in the Tesoro, but is deposited over the altar in a side chapel, and cannot be seen without a special order. Formerly this was considered as a very great favour, and not conceded to any persons except of high rank; but it is always now given upon application to the Governor of Milan, coupled with the application of two or three zwanzigers to the attendant through whom the communication is made. The thin plate or fillet of iron which lines the diadem, and whence the crown derives its name, is popularly supposed to have been hammered from one of the nails employed at the Crucifixion; and hence the crown is also called *Il sacro Chiodo*. It may be readily supposed that there is not the slightest foundation for the belief in such an origin, and the Church of Milan opposed the tradition; but their objections were overcome by the congregation "*dei sacri riti*;" the relic was pronounced to be authentic, and when it is exhibited, tapers are lighted and much ceremony observed. The workmanship of the outer crown, which is of gold, with enamelled flowers, is plain, but very peculiar. The traditions of Monza relate that this crown was given by Pope Gregory to Queen Theodolinda; and the extraordinary veneration always paid to it leaves no doubt of its having been worn by the Lombard kings. Yet its history is exceedingly obscure; nothing is really known respecting its origin, nor was it regularly used in the coronation of the kings of Italy. Henry VII., (or Henry of Luxemburgh,) is the first who is certainly known to have worn it, 1311. The crown was carried for that purpose to Milan, in spite of the reclamations of the inhabitants of Monza. Charles V. was the last of the old

series crowned with it; and the crown remained quietly as a relic in the Tesoro, until Napoleon, anxious to connect his dignity with the recollections of the past, placed it with his own hands upon his head, disdaining to receive it from the Bishop, and using the boastful words, "*Dieu me l'a donnée, gare à qui la touche.*" The first half of the sentence was a true acknowledgment of Almighty power: the last, a vainglorious boast which brought with it its own punishment. The crown has been since used at the coronation of the late and present Emperor of Austria, and is part of the royal insignia of the Lombardo-Venetian kingdom.

A curious *basso-relievo* in the chapel of *San Stefano* represents the coronation of an Emperor. The six Electors assisting are the Archbishop of Cologne, as Arch-Chancellor of Italy; the Duke of Saxony; the Archbishop of Trèves; the Landgrave or Count Palatine of the Rhine; the Archbishop of Mayence; and the Elector of Brandenburgh. The seventh elector, the King of Bohemia, is absent, and this circumstance shows that the basso-relievo is earlier than 1290, when he was aggregated to the Electoral College. It will be noticed that the crown which the Arch-Priest of Monza places on the head of the emperor is *not* the Iron Crown, but one decorated with fleurons. This basso-relievo seems, from its inscription, to have been put up by the people of Monza as a memorial of *their* rights to the coronation, in preference to Milan, one of those points of honour so little intelligible at the present day.

Of Theodolinda's structure, there are few relics, and those few are diminishing every year. There was, till recently, in front of the Duomo, a most curious balustrade of granite, forming a species of *parvis* in the front, and composed of small Lombard pillars: and in the centre of the Piazza two most curious columns connected by a serpentine band, and with fanciful capitals. Upon the *entré* of the present emperor, the municipality, with the wisdom usually characterising these bodies both at home and abroad, removed the clumsy granite pillars, and substituted a handsome new-fashioned railing. The columns in the Piazza remain, but all their barbarities are removed, and the capitals are converted into a neat Corinthian. Some grotesque capitals in the nave are supposed to be parts of Theodolinda's Church; but the only specimen which we can depend upon is an exceedingly curious basso-relievo over the centre doorway, in which she is represented offering her gifts, the hen and chickens holding a most conspicuous place amongst them. The towering façade of the Duomo is a striking object, in a very peculiar style of Gothic, built by *Matteo di Campione*, who died 1396: it is quite perfect and quite unaltered, and therefore possesses peculiar value. The interior of the church is dark and solemn; the walls are covered with frescoes. Many are historical, relating to the life of Queen Theodolinda; though not ancient, yet probably transmitting some of the traditions and recollections of earlier times: and the painted glass in the rose window adds to the solemn gloom.

Besides the Tesoro, the church contains several remarkable objects. The *Pallioto*, or front of the altar, of gilt silver, perhaps of the 10th century, is entirely covered with Scripture histories, inlaid with enamel and coarse gems. The *Cantorie*, on either side of the nave, are of rich Gothic work, and are worthy of attention, as well as the Gothic wood-work of the choir. In the chapel in the adjoining cemetery, is the dead and shrivelled corpse of Ettore Visconti. This partisan, a natural son of Bernabò Visconti, together with Giovanni Carlo, another member of the family, became, for a short time, one of the

leaders of Milan. Expelled by the Duke Filippo Maria, he seized the Castle of Monza, where he was killed by a shot from a springall, which broke his leg, a hurt of which he died (1413): he was buried with much pomp in this Basilica; and his body, having been accidentally disinterred, it has remained above ground in doleful show, a dismal spectacle of mortality.

The Palace of Monza is a respectable edifice, but has really nothing in or about it (excepting the size of the apartments) above the ordinary run of a second-rate country mansion. Neither has the park any peculiar beauty. The gardens are luxuriant in shrubs and flowers. It is the usual country residence of the Governor of Milan.

The *rail-road* recently opened, has rendered Monza a suburb of Milan. Trains run every hour from 8 A. M. till dusk.

MILAN 1½. Inns. There are very few cities in which the traveller can be so well accommodated. The following are amongst the best houses: *Hôtel de la Ville de Milan*, chez Bairr. This is of a magnificent description. It may give some notion of the flourishing state of Milan, to be informed that the proprietor pays a rent of 25,000 zwanzigers, nearly 1000*l.* per annum, for his premises. His charges are reasonable, considering the splendour of his establishment, and there is a good table-d'hôte at 4 francs. M. Bairr has lived long in England, and Madame Bairr is an English woman; and these circumstances render the house very agreeable and comfortable to an English family. — *Albergo Reale;* a house highly spoken of; some say one of the best in Italy, but very expensive. — *Croce di Malta*, not a large house, but exceedingly clean and comfortable, and where the owners take great personal pains to attend to their customers. — *Gran' Bretagna*, comfortable, and charges moderate. There is a good table-d'hôte, also, at 4 francs, wine included. The master is a young man, who attends to his business in person, and is very civil and obliging. — The *Hotel Reichman* and the *Hotel de l'Europe* are both also very good; *La Villa*, *Il Marino*, *La Pension Suisse*, and *San Marco*, near the post office: well spoken of as houses of the lower grade.

Vetturini may be conveniently hired at Milan, especially for those who return homewards through Switzerland. The brothers *Montenara*, who can be heard of at the *Croce di Malta*, are particularly recommendable. *Vimarca* carries on the business on a large scale. The inn-keepers can usually be trusted to negotiate the bargain.

Carriages may be hired for the day or job.

The fiacres ply at San Dalmzio, Piazza San Sepulchro, Pinzza Fontana, and on the Corso di Porta Orientale.

A good carriage may be hired for half a day for about 8 francs, and the drink money of 1 franc to the driver.

During the summer, the fashionable evening drive is in the Corso di Porta Orientale; most particularly on Sundays and Thursdays, the greatest Corso being on the first Sunday in Lent.

This city is the centre of business; and all pecuniary transactions can be well managed here: such as obtaining further letters of credit, and the like. The *Cambia Monete*, or money-changers, are numerous; most live near the Duomo. Their shops usually shut up at an early hour in the afternoon.

The Post Office, from which the Government diligences start, is also near the Duomo. It opens at 9, when letters are delivered out. The office shuts at various hours, according to the mails, from 4 to 8; on Sundays at 3. The mail which carries the English letters (through Paris) is that of Chiasso.

The arrivals are on Tuesdays, Thursdays, and Saturdays, at 9; and the departures on Mondays, Wednesdays, and Fridays at 12. The principal public conveyances are the following:—

Como. Velocifère, daily; by Barlassina and San Fedele, and in connection with the steam-boat on the Lake. 3 A. M. summer; 7 A. M. winter.

Varese. Velocifère, daily; goes on to Luino and Macagno. 4 A. M. summer; 6 A. M. winter.

Sesto Calende. Velocifère, by Rhò and Gallarate, and in connection with the steam-boats on the Lago Maggiore. Summer: Mondays, Wednesdays, Thursdays, and Saturdays, 5 A. M.; and winter, on the remaining days at noon.

Venice. Corriere, by Brescia, Verona, and Padua, in connection with Ferrara, Trent, and other conveyances both to north and south. Mondays, Thursdays, and Fridays. 5 P. M.

Venice. Velocifère, by Bergamo and Brescia: Mondays, Tuesdays, Thursdays, and Fridays, at midnight; Wednesdays, at 4 P. M., in connection with the steamer by Trieste.

Arona. Mail: Turin, Lausanne, and Paris. Tuesday, Friday, and Sunday, at 5 in the morning, in connection with the steamers on the Lago Maggiore.

The trains to Monza set out about every hour, between 8 in the morning and 6 in the evening.

It may not be unimportant to mention that there is at Milan a physician who speaks English, Dr. Capelli, Strada Giovanni a Guigerolo, No. 4717. This gentleman is stated by those who have consulted him, to appear entirely worthy of confidence.

Restaurateurs and Caffès. *Isola Bella*—*Cova* (the best);—*Martini*—*Della Colonna*, *Caffè Real* and *De l'Europa*, in the Piazza del Duomo; very pleasant to set out in the open air in summer evenings gazing on the Duomo.

"*Milano la Grande*" is at least one third more "grande" than when she anciently obtained the epithet; a very large portion having been taken in by the walls and fortifications erected in the 15th century. Fortunately, they are now no longer the means of defence; and, the castle having been dismantled, the inhabitants are spared any chance of the horrors of a siege. This capital of the Austro-Italian dominions has an appearance of great prosperity, and is probably at least as opulent as in the age when the *milliner* set the fashion for arms and armour, spurs and saddles, furbelows and farthingales, corsets and corslets, fans and falchions; furnishing equally the lady with the ornaments destined to increase her charms, and the knight with the panoply in which he was to display his prowess before her.

"Well was he armed, from head to heel,
In mail and plate of Milan steel."

As the seat of government under Napoleon, Milan, the capital of the kingdom of Italy, and the chief residence of the Viceroy, acquired great though unhealthy splendour: but under the present government, it is increasing in activity, and in commercial prosperity. The streets are well paved, the houses in good repair, and new constructions are rising in every quarter: in some respects this is to be regretted, at least by the visitor. The ancient edifices are rapidly disappearing, giving way for the purposes of modern business or convenience: and Milan is fast losing her peculiar Lombard character, and assuming the uniform and unexpressive physiognomy of "modern civilisation," the most determined foe of the picturesque, whatever its other merits may be. The principal streets are called *Corsie*, which radiate, though not regularly, from the centre to the gates: the largest are the *Corso di Porta Romana*, *Corso di Porta Nuova*, and *Corso di Porta Orientale*. In these,

the shops, as well as the more modern dwellings, might be Paris or London. The older palaces are solid and grave in their character, very few being anterior to the Spanish government; but on the whole, the aspect of the city is very animated and cheerful; and whenever you can catch a glimpse of the bright pinnacles of the Duomo against the clear blue sky, the place assumes a charm of its own.

To the French, Milan owes one of the present most conspicuous features of its ground plot, the *Piazza d'Armi*, an enormous clearance formed by the demolition of the Spanish citadel and its outworks, to which we have before alluded. It was intended to turn it into a *Forum*, and designs were given for the purpose; but none of the buildings have, with two exceptions, been completed. The *Arena*, or amphitheatre, designed by an Italian architect, *Canonici*, is about 800 feet in length in its largest diameter, and 400 in its smallest, and is capable of containing 30,000 spectators. It can also be flooded, and thus converted into a naumachia; and it is constantly used every summer for horse-races and shows, and filled with spectators. Some portions, particularly the chief entrance, are not without merit; but the whole thing is a frivolous absurdity; expense and labour bestowed without the attaining any end of utility, or national improvement, or dignity.

The other of the French buildings is the *Arco della Pace*, a triumphal arch, whose origin is rather singular. It was first built of lath and plaster, as a temporary decoration upon the marriage of Eugène Beauharnois with the Princess Amalia; but the elevation and general effect being much admired, it was determined to erect the arch of more durable materials, and to dedicate it to Napoleon and his victories; and it was accordingly begun of marble in 1807. When Lombardy changed masters, the building was far advanced; but with a change of fortune the arch changed its destination, and was dedicated to the peace of Vienna, and the allied sovereigns. It is an improved copy of the arch of Constantine, and the whole is of brilliant marble. The design is striking and splendid, and, as far as a copy can be admired, the architectural portion is admirable, uniting delicacy and strength. "Nothing can exceed the finish and good taste of the architectural ornaments, or the skill of the general construction. The Marchese *Cagnola* is the architect. But if the spectator wishes to have his satisfaction undisturbed, he must *keep his distance*, and content himself with the general effect; for, if he examines the sculptures, he will become almost angry at the want of good sense which they exhibit. The ultra-pedantic adherence to classical antiquity in the basso-relievos, renders them perfect absurdities. You see a party of Grecian sages, and half naked warriors. Ask who are those gentlemen with denuded limbs, and you are told that they are the distinguished members of the *corps diplomatique* at the Congress of Vienna; — Talleyrand, Prince Metternich, and Lord Aberdeen, — not one of the representations of the subjects, of which the following are the principal, having any kind of relation to the events and people which they are supposed to commemorate, or containing any token or clue whatever by which the spectator can guess at their meaning, were it not for the descriptions published 'by authority;' exactly upon the same principle that, in the old story, you are told of the sign-painter writing, 'This is a horse' under the representation, which, without this explanation, might have been taken for a horse or an elephant."—*MS. Journal.* Letting alone the river gods, and the like, the subjects thus travestied into antiquity are the following: — The passage of the Rhine; the

erection of the kingdom of Lombardy; the occupation of Lyons; the battle of Culm; the entrance of the Emperor and Empress into Milan; the surrender of Dresden; the battle of Leipzic; the battle of Arcis sur Aube; the entry of the Allied Sovereigns into Paris; the treaty of Paris; the institution of the order of the Iron Crown; the Congress of Vienna; the entrance of the Austrians into Milan; the Congress of Prague; the meeting of the Allied Sovereigns. "In speaking lightly of these sculptures, these remarks must be understood simply with reference to the absurdities produced by the *ultra-classicality* of the French and Italian schools. As mere works of art, the basso-relievos are good. But the blame lies with the false taste which directed the designs; and as this epidemy is fast extending to our own country, it may be as well to profit by the warning which this sumptuous monument affords. — *MS. Journal.*

The *Piazza d'Armi* has otherwise nothing to recommend it except its size. It is well adapted for the purposes of exercising the military; and that, after all, was the only object which the French government sought. The shell of the ancient *Ducal Castle*, once encircled by the demolished fortifications, is yet standing, now converted into barracks, and miserably degraded. It was built by Galeazzo Visconti II., 1368, with great magnificence. Upon the death of the Duke Filippo Maria, the people rose (Aug. 30, 1447), and dismantled it. This event is described by historians as a total demolition; but one of the quadrangles is evidently part of the original building; and the gold and azure which decked the vaultings of the halls, now converted into stables, may yet be seen here and there, sparkling through the coats of white-wash, while the shields of arms upon the capitals of the pillars of the Cortile equally attest the date of these remains. The demolition was, however, so extensive, that the castle may be said to have been rebuilt by Francesco Sforza, when he assumed the ducal power. He managed cleverly. The mob of Milanese had just demolished the castle; and was he to build it up against their will?—By persuading them that it was needful to protect the city against the Venetians, he obtained their most ready aid. One man protested in the assembly, Giorgio Pialto, the lawyer; but the proposal was carried by acclamation; and the people who had just broken the chain, rivetted it immediately round their necks again, with as much rigour as before.

Milan, founded by the Insubrian Gauls, became, in point of splendour, the second city of Italy, filled with temples, baths, theatres, statues, and all the structures required for the dignity and luxury of a great capital. Thus was it described by Ausonius:—

"Et Mediolani mira omnia, — copia rerum:
Innumeræ, cultæque domus, fecunda virorum
Ingenia, antiqui mores. Tum duplice muro
Amplificata loci species, populique voluptas
Circus, et inclusi moles cuneata theatri:
Templa, Palatinæque arces, opulentaque moneta,
Et regio Herculei celebris sub honore lavacri,
Cunctaque marmoreis ornata peristyla signis;
Mœniaque in valli formam circumdata labro;
Omnia, quæ magnis operum velut æmula formis
Excellunt: nec juncta premit vicinia Romæ."

These all have disappeared, save one portico (*see* San Lorenzo); one column (*see* Sant' Ambrogio); a piece of massy wall, forming part of the Monasterio Maggiore; two rather dubious heads, called Quintus and Rufus, in the arches of the Corsia di Porta Nova; and, lastly, the *Uomo di Pietra*, or in Milanese, *Homin de Prea*, now inserted in the wall of a house in the Corsia de' Servi, between the first and second stories. This truthful representative of the *peuple roi* is in

rather a dilapidated state. So far as can be judged, he is a Roman of the lower empire, with no other importance excepting what tradition has assigned to him; and hence antiquaries are divided in their opinions concerning the *uomo*. Some say he is Cicero; and a quotation from the Roman orator upon the pedestal is said to confirm it: But the words now seen, are in recent painting, and of most dubious authority. Others say, and ancient writers vouch for the fact, that the statue was erected by Archbishop Adelman, who lived in the 10th century, to his own honour; and a third party of antiquaries reconcile both traditions by supposing that the Roman statue was altered to suit the archbishop, for that it has an appearance of clerical tonsure. Like many statues of the same description, it has been the nucleus of odd stories and customs; amongst others, the "uomo di pietra" was annually dressed up and painted, upon which occasion a treat was given to all his neighbours; and particularly to the members of the Menelozzi family, who lived hard by, and to which family the Archbishop Adelman belonged.

The paucity of Roman remains at Milan must be attributed to the calamities which the city has sustained. It was sacked by Attila, A.D. 452, in the invasion which occasioned the foundation of Venice. But the great destruction was effected after the surrender of Milan to Frederick I., 1162; when his vengeance co-operating with, or rather instigated by, the jealousies of the surrounding cities, Pavia, Cremona, Lodi, Como, Novara, rased it to the ground. These rival cities entered upon the work of destruction with the greatest *acharnement*; each took their assigned portion of the labour of devastation. Porta Orientale and its *Sestiere* or ward was demolished by the men of Lodi. Porta Romana, by the Cremonese; Porta Ticinese, by the Pavians; Porta Vercellina, by the Novarese; Porta Comasina by the men of Como; and Porta Nuova by the feudatories of Seprino and Martesana. On Palm Sunday, in that fatal year when the Emperor departed in triumph for Pavia, the site of the great city was to be recognised only by the Basilica of Sant' Ambrogio, and some few others of the churches, which were left standing in the midst of the ruins; and the inhabitants being dispersed in four adjoining villages, the name of Milan was effaced from the Lombard community.

But this event was followed by the great Lombard league, the confederacy against the imperial authority; and in the diet, or parliament, held at Puntido, 1167, the deputies of the combined cities determined to bring back the Milanese to their ancient seat, which, on the 27th April, 1167, was effected by the combined forces of Cremona, Brescia, Bergamo, Mantua, and Verona, and the city speedily rose again with unwonted energy and power. This remarkable event was commemorated in the coeval basso-relievos of the *Porta Romana*, a venerable gateway which stood till within the last thirty years, when it sustained the usual fate of pieces of antiquity, standing in the way of the *alignement* of a new opening in a rich city. The basso-relievos have, however, been preserved by being let into the walls of a house erected on the site of the gate, and should be carefully examined, as illustrative of one of the most memorable passages in the chronicles of mediæval Italy. The Milanese around, on foot and on horseback, are seen proceeding to the re-erected city, with an inscription pointing out that there they are to make their stay. "Fata vetant ultra procedere, stabimus ergo." The cities of "Cremona," "Brixia," and "Bergamum" are represented by turretted gateways, out of which come forth their allies. — "Fra' Giacobo," thus written, bears the banner of Mi-

lan. The artist "Anselmus" has also represented himself adding an inscription, in which he either assumes to himself the appellation of Dædalus, or ascribes to himself Dædalian skill; a whimsical vanity, the sculpture being of the rudest kind. In another part is a figure in a consular or magisterial robe, surmounting a strange monster with a huge grinning face and bats' wings, which, according to the tradition of Milan, represents the Emperor Frederick Barbarossa. The figures are all small, and, as before observed, of very rude workmanship, but as authentic historical memorials, the basso-relievos are perhaps, only inferior in interest to the celebrated Bayeux tapestry. This *Porta Romana* stood in the line of walls erected by the Milanese when they rebuilt the city. They are now marked out by the fosse which is turned into a species of canal. Some few of the ancient gates remain: the old Porta Ticinese has a curious and almost gigantic basso-relievo, gilt and coloured, of the three kings. It is rather an ancient German-looking building, and not without interest.

The destruction of the sacred buildings of Milan, begun by the Emperor Joseph in violation of every right of property and principle—a violence of which his successors tasted the bitter fruits—and continued by the French, has been tremendous. At least two-thirds of the churches have been swept away, including several of the greatest curiosity and interest; but we must say, with Lenora, —

> 'Ach Mutter Mutter, hin ist hin,
> Verloren ist verloren.'

and console ourselves with what remains."—*MS. Journal.*

Sant' Ambrogio. Besides the great historical interest attached to this Basilica, founded by St. Ambrose, when bishop of this city, and dedicated by him June 19, 387, it is an invaluable museum of Christian antiquities, ascending quite into the primitive ages. St. Ambrose dedicated the Basilica to All Saints; but posterity transferred the dedication to the founder. The general arrangement of the structure yet retains tokens of many of the usages of the primitive church. In front is the atrium, the idea of which was taken from that of the Court of the Gentiles; for beyond its precincts the catechumens were not to pass. As it now stands, it was built by the Archbishop Anspertus (about 868—881), and is certainly the most ancient mediæval structure in Milan. It is worthy of remark, that though completely repaired by Ricchini in 1631, when its impending ruin rendered this operation indispensable, all its features were preserved without any innovation or alteration. Nothing could have been more easy than to have converted the early circular style, by means of stucco and marbles, into a modern arcade (as was done, for example, at Aix-la-Chapelle), but the traditionary respect for the earlier styles which prevailed at Milan, prevented this abomination; and if the dates of the repairs had not been preserved, we doubt if they could be detected by the keenest eye.

It is needless to observe that the architecture of Sant' Ambrogio is what is called Romanesque; solemn, but singularly rude. Besides many fragments of frescoes, the walls of this atrium are inlaid with ancient Christian epitaphs, which, found in different parts of the Basilica, have been here preserved. Some are remarkable from the strange corruption of the Latin, probably specimens of the colloquial dialect: one is curious, as bearing a date only three months after the dedication of the church. The doors are supposed to be the identical valves which St. Ambrose closed against the Emperor Theodosius after his merciless slaughter. These relics are of cypress wood, and, though not decayed, bear the marks of extreme age. They are orna-

mented with foliage and Scripture histories. The general costume and treatment of many of the figures is that of the Lower Empire: they are now protected by an iron network, through which they are not very clearly seen. The portal, or gateway, enclosing the valves, or doors, is evidently coeval, or nearly so, with the atrium, as, indeed, is all that is now seen of the building of the Basilica, excepting the eastern terminations, which seem to be parts of the original building, so also are many fragments worked in the walls, and the architraves and archivolts of the doorways, which we were about to say are worthy of peculiar attention, if this remark did not apply to every part of this structure. As for the remarkable event to which the tradition refers, it took place at the gate of the cathedral: but it is possible, that, out of honour to the Saint, the doors were brought from the cathedral when the Archbishop Anspertus rebuilt the Basilica.

With respect to the architecture of the interior, it is, like the atrium, Romanesque, at least in its principal lines, for there are, as usual, some pointed arches, to furnish matter for the interminable discussions of antiquaries. Strange, solemn, and gloomy, the Basilica has a spectral aspect: you may fancy the dark aisles walked by the ghosts of the Lombard kings of Italy. At the upper end is seen the Baldachin over the high altar, glittering with ultramine and gold, and supported by four porphyry columns, being probably part of the original structure. Here the bodies of St. Ambrose, and of Saints Gervasius and Protasius are deposited. But the great curiosity of the Basilica, or rather of all mediæval Europe, is the splendid facing of the altar, which, without any exception, is the most remarkable monument of metallurgic art now subsisting, the most perfect example of the height which the art of *jewellery*, for so it must be termed, had attained. It was presented by Archbishop Angelbertus (about 832) and its interest is much increased by the preservation of the name of the artist "Wolvinus," who describes himself as "Magister Faber," or Master Smith, just as the famous "Wieland" is styled *Meister Schmied* in the Niebelungen lay. His name indicates, or seems to indicate, that he was of Teutonic race, a circumstance which has excited much controversy amongst the modern Italian antiquaries. We shall see, when at Florence, how the goldsmith's craft has, during the middle ages, been amongst the chief schools of the fine arts. The front of the altar is of plates of gold; the back and sides are of plates of silver, all most richly and delicately enamelled, and set with precious stones. The latter are all rough, at least not polished according to our present mode. The golden front is in three great compartments, each containing smaller tablets: in the centre compartment are eight;—containing our Lord, the emblems of the Four Evangelists, and the Twelve Apostles. The arrangement of this compartment is peculiarly beautiful, with a simplicity not unlike the early specimens of Grecian art. The two lateral compartments contain the principal events of the life of our Lord. The Transfiguration is pourtrayed according to that remarkable type followed without any variation in all the early Greek representations of that miracle, and in most of the Latin ones, and which was adopted as closely by Raphael, as was consistent with the highest excellence of art. The sides and the back of the altar, which are of silver, enamelled and gilt, though less valuable in material, are perhaps more beautiful than the front, from the greater variety of colour which they exhibit, than the front. The basso-relievos on them are the following:—we add the descriptions, because the inscriptions are not easily read, and the Valet de Place, as well

as the Custode, explains them quite as much *ad libitum*, as a Shakspearian commentator. These gentry are never at a loss for an answer, and draw upon their imagination for their facts, whenever need requires.

Left hand side. Eight angels bearing vials: four whole length figures not appropriated; and four medallions, representing St. Ambrose, St. Simplicianus, St. Gervasius, and St. Protasius.

Right hand side. The four archangels, Michael, Gabriel, Raphael, and Uriel. Four angels with vials, and four saints, St. Martin, St. Maternus, St. Nabor, who suffered martyrdom with St. Felix, at Milan, A.D. 304, and St. Nazarius.

But the back is the most interesting of the whole; for here the Archbishop Angelbert caused to be represented the principal events of the life of St. Ambrose, and here the artist has left his portraiture. Like the front, it consists of three grand compartments, divided into smaller tablets. These are separated by richly enamelled borders, of great elegance. *Centre.* The Archangels Michael and Gabriel. St. Ambrose bestowing his blessing upon the Archbishop Angelbert, and, in the *pendant*, he is also blessing the master smith, Wolvinus; this latter being amongst the earliest autographic portraits of the middle ages. *Lateral tablets.* The history begins with the lowest tablet at the left hand corner, and thus we shall accordingly describe them, proceeding upwards. (1.) The bees swarming around the sleeping child. According to the legend, this portrait happened, whilst he was lying in one of the courts of his father's palace at Arles. St. Ambrose, born A.D. 340, was the son of the prefect of the Gauls, an office as high in the imperial calendar of Rome as the governor-general of India is in ours. The legend tells us that the swarm thus flew about the infant's cradle. Some of them crept in and out of his mouth, and at last they mounted up in the air so high that they quite vanished out of sight. This was considered a presage of future eloquence. It will be recollected that the same story is told of Plato. (2.) Ambrose proceeds to take the command of the Eastern and Ligurian provinces of Italy. These provinces were very extensive, including from Genoa to Ravenna, and from Milan to the Alps. And it may be added, that Ambrose did not obtain this appointment by what, in common language, would be called his *connection*, but entirely by the ability which he had shown as a pleader in the court of Probus, the Prefect, who appointed him his assessor, and subsequently gave him this government. (3.) St. Ambrose having been chosen archbishop of Milan by acclamation (A.D. 375.); he attempts to escape his promotion by flight. After using every endeavour, and some very strange ones, to escape the charge, he stole out of the city by night, with a desire to return to Pavia, but, missing his way, he wandered up and down all night, and found himself next morning at the gate of Milan. The people then put him under an *arrest*: he made his escape a second time, but at length surrendered. In these days "nolo episcopari" was said in right earnest. (4.) His baptism, which did not take place until *after* he was nominated by the people to the archbishopric. (5.) Ambrose is ordained bishop. (6, 7.) Whilst entranced, he is present, in spirit, at the funeral of St. Martin of Tours; an apocryphal legend, of which the futility has been pointed out by Baronius. (8.) St. Ambrose preaching, but prompted by angels. (9.) Heals the lame. (10.) He is visited by our Lord. (11.) The apparition of the angel, calling St. Honorat, bishop of Vercelli, to administer the viaticum to St. Ambrose, then on his death bed. (12.) His death; angels receiving his soul.

A minute description of this monument would fill several pages; but

we may remark that it is peculiarly important as a most authentic record of ecclesiastical costume; and one which affords a standard for judging of the antiquity of other monuments by comparison. However, neither this nor any other merit would have saved it from the crucible, in 1797, "nel tempo dei Francesi." The revolutionary commissioners came down in great force, and demanded the pallio. The Proposto, Gallerio Nava, afterwards bishop of Brescia, demanded a sight of their authority, when it appeared to be in the nature of a *search warrant*, empowering them to make search for church plate, and other similar objects which were concealed. "This won't do," said the clever priest, "the pallio is not concealed: every body knows it is here, and it is under my custody, to be delivered whenever properly demanded." The commissioners stormed, threatened military execution and the like, and actually brought in the soldiers, but the Proposto was firm; and this delay enabled the chapter to bring the business before the directory, and thus was the pallio saved. Except upon high festivals, it is covered up, but it is shown upon payment of a fee of about 5 fr. to the sacristan.

In the nave of the church, placed upon a pillar of porphyry, is a serpent of bronze, the subject of strange traditions and fictions. It is said to be the brazen serpent of the desert (in spite of the Scripture account of the destruction of that type), and as such was given, in 1001, to the Archbishop Arnolph by the emperor of Constantinople. It is probably an Alexandrian talisman of the 3rd or 4th century.

The pulpit is a most curious structure, standing upon eight arches. It is said to have been rebuilt in 1201; but most of the ornaments are so evidently of the earliest Romanesque period, that it can only have been repaired. A remarkable basso-relievo, representing the *Agape*, or love-feast, should be particularly noticed. Beneath it is a very splendid Roman Christian sarcophagus, in the highest state of perfection. It is called the tomb of Stilicho; but this is an antiquarian whim, there not being the slightest foundation for the opinion.

Near the entrance of the choir are two remarkable slabs, with inscriptions, the one covering the tomb of Archbishop Anspertus, the other of the Emperor Louis II., who died 875.

The apsis, or eastern termination, is, as we have already said, the most unaltered portion of the edifice. The vaulting is covered with mosaic upon a gold ground; a splendid specimen of the Byzantine style, and the first which the traveller sees in this part of Italy. It represents the Saviour, St. Protasius, and St. Gervasius, with other groups and figures: the inscriptions are partly in Greek, curiously exhibiting, in the corruption of its spelling, the present Romaic pronunciation, and partly in Latin. A monogram, which cannot be easily decyphered, probably contains the name of the donor and the dedication of the work; and in the hieroglyphics, contained within a square cartouche, the erudite will discover (with full as much certainty as their fellow-labourers upon the Egyptian monuments) the names of the Abbot Gaudentius, the Archbishop Angelbert, and the Emperor Louis II. But whether the interpretation be correct or not (and no one can contradict it), the character of the work is certainly not later than the 9th century, and possibly of an earlier age. In the centre of the apsis is a very curious chair, or throne of marble, called the chair of St. Ambrose, of an ancient fashion, decorated with lions at the arms, and a simple scroll-work. It is, in fact, the throne of the primitive Archbishop of Milan, in which he sat, according to the ancient practice of the Church, in the

midst of the eighteen suffragans of his province, of whom the most northern was the Bishop of Chiur or Coire, and the most southern, of Genoa, "*primis inter pares.*" The chairs of the bishops remained until the 16th century, when they were replaced by stalls, for the canons, of wood, carved in a rich Flemish style, but so as to make us regret the loss of antique simplicity. When the traveller reaches Torcello (*see* VENICE) he will find the same arrangement still subsisting, a most curious and visible demonstration of what may be termed the constitutional rights of the hierarchy. But by far the most interesting mosaics in this church, and, perhaps, in this part of Italy, are those in the chapel of San Satiro. Full length figures of Ambrose, Protasius, Gervasius, Felix, Maternus, and Nabor: none are designated as saints, none are crowned with the nimbus; in the centre a medallion, supposed to represent St. Victor. The probability is, that they were executed not long after the age of St. Ambrose himself; and they should be studied with the greatest care.

The church contains several good paintings; the best is the martyrdom of St. George, and St. George and the Dragon, by *Luini*, or, as some say, by *Borgognone*. Our Lord between Angels, drawing stiff, but good. (*Luini*). Our Lord bearing the cross, also by *Luini*, and upon the sides of the arches which separate the chapels from the nave, are exquisite frescoes of children climbing in branches by the same master. A Virgin and Child, with Saints, an excellent specimen of *Gaudenzio Ferrari*. A modern chapel has a decent statue by *Marchesi*, but it has no harmony with the rest of the structure.

There are very many other remarkable objects in this Basilica, which we have not space to describe. If the traveller descends into the once curious crypt, or *scurolo*, he will be put out of humour by the misplaced munificence of Cardinal Borromeo, who ornamented and modernized it.

The adjoining *convent* of Sant' Ambrogio, now used as a military hospital, was built by Bramante, and retains many vestiges of its ancient splendour. The cloisters are magnificent. The refectory is, perhaps, amongst the finest specimens of an interior in the decorated Italian style now subsisting. It is splendidly painted in fresco by Calisto di Lodi and by Titian. This sumptuous and dignified hall is used as a ward for patients affected by loathsome diseases, and whilst this occupation of the chamber prevents its being examined with any degree of pleasure, the exhalations from so many diseased bodies have greatly tarnished the paintings. It is exceedingly to be regretted that the whole building is not employed in some manner more analogous to its primitive use. As a monument of the best style of Italian architecture, there is nothing equal to it in Milan, and some effort should be made to call the attention of the government to it; for, considering the care bestowed upon other objects, they would, doubtless, endeavour to preserve a building which ought to be the pride of Milan.

Just without the precinct of Sant' Ambrogio stands a solitary, shivered Corinthian column, a relic of Roman Milan. Yet even one pillar may afford ample scope for conjecture. It may be a temple, a palace, or both. It looks venerable, and bespeaks the utter destruction which fell upon the structures around. Somewhat further on, the stranger will see written up the name of the street, *Nerone*. "What is it?" he will ask his valet de place. The reply will be, that the Emperor "Nerone" had a palace there. The historians of Milan, however, say that it is so called from a stream, the *Nirone*, now arched over; but this convenient hypothesis has not been proved by the test of experiment.

The Duomo. — The first thing which the stranger, when he comes in sight of this stupendous building, should seek to recollect, is, that the present front, exhibiting a mixture of Italianized Roman and Gothic, is not the fault of the structure, but its misfortune, in consequence of the abandonment of the original plans of the architect. The next thing must be to dismiss from his mind all the criticisms which he has heard or read about the Duomo; such as that it is an enormous *colifichet*, a mountain of marble, and the like; and, having performed these two processes, let him enter into the full enjoyment produced by the contemplation of the finest and most impressive Gothic cathedral in the world, as grand in the mass and general conception as it is satisfactory in the details. Perhaps the strongest proof of its excellence is given, not when you are standing before it, but when you have quitted it; for no building will be found by the traveller, not even St. Peter's, which will be so permanently impressed upon his memory.

The present building is the third, perhaps the fourth re-edification of the original structure, which St. Ambrose, in his letter to his sister Marcellina, calls the great new Basilica. The primitive cathedral was destroyed by Attila. When rebuilt, it was burnt, by accident, in 1075, and again destroyed by Frederick I.; but some writers have denied this fact, or supposed that the demolition was partial. Lastly, arose the present structure. The piazza, in front, is bounded on one side by an arcade, called the *Coperto de Figini*. It has been much enlarged at different periods, and in particular by the demolition of the ancient church of St. Tecla, supposed to have stood on the site of the Temple of Minerva. After so many alterations, we need not wonder if not a vestige of the ancient Basilica exists, yet it is still the spot which was the scene of the great vindication, by Ambrose, of the rights of humanity.

The first stone of the present Duomo was laid by the hands of Giovanni Galeazzo Visconti, on the 15th of March, 1386. Some historians say that the undertaking was the fulfilment of a vow; others ascribe it to a refined policy, or a wish to encourage the arts. The latter motive had not then become a passion; and it was from beyond the Alps that the duke sought a fitting architect. He had recourse to the freemasons of Germany; and it is in vain that Italian patriotism has sought to impugn the claims of *Heinrich Ahrler*, of *Gmünden*, or "*Enrico di Gamodia*," the Italian version of his, to them, unpronounceable name. To him, between the years 1388—99, were associated other brethren from beyond the Alps, from Paris and Normandy, from Friburgh, Ulm and Bruges. Italians were afterwards called in, amongst others the celebrated Brunelleschi of Florence. But Germany still continued to be considered as the alma mater of the architects of the cathedral; and as late as 1486, Giovan' Galeazzo Sforza addressed letters to the magistrates of Strasburgh, requesting them to send him the master mason of their *Domkirche*, Hammerer, for the purpose of advising upon some difficulties which had been apprehended in the construction of the centre tower.

It was therefore from German genius that the Duomo, this pride of Lombardy arose; and, perhaps, "there is no better mode of designating the general character of the building than by saying, that it bears the same relation to the prototype of Cologne or Strasburgh that the double rose bears to the single rose. It is the same plant, but improved by the cultivation which has transplanted it to a richer soil and beneath a more genial sky. The effect of the transplantation has been to amplify the flower, to increase its luxurriance, but the original generic character of the family remains unaltered. The plan bears the strongest

resemblance to Cologne, and much affinity may also be found in the lateral divisions and in the multiplication of the bold and delicate flying buttresses, and probably more similarity would be traced, had it not been for the many alterations which the designs of the building sustained." — *M. S. Journal.* Slowly has the fabric continued growing, for it is yet unfinished. The octagon cupola was vaulted by the two *Omodei* (father and son), 1490, 1522; the three western divisions, or arches, of the nave were left unfinished after the extinction of the Sforza dynasty, and not completed till 1685. The central tower and spire, of great beauty, which crowns it, were completed in 1772, from the designs of *Croce;* and the gable, and upper range of windows of the front, as well as very many of the buttresses and pinnacles, by *Amati, Zanoja,* and others, between 1806, when the works were resumed by the orders of Napoleon, and the present time. In this long succession of years, many of the first artists of this favoured country, amongst whom may be named *Bramante, Leonardo da Vinci,* and *Giulio Romano,* gave their advice and assistance to those who were more practically employed upon the noble labour. The eras only of some of the principal constructions are here noticed; but, since the first stone was laid, the scaffolds have always been standing in some part of the edifice, and the mallet striking and the chisel ringing. The general harmony, not only of the plan, but of the minuter details, are most striking; and it would be difficult to point out any cathedral of equal antiquity which is so uniform in its general *spirit;* for excepting in the front and in the ornaments of some of the subordinate portions, very few anomalies can be observed.

Of these anomalies, the most prominent are the doors and windows of the façade, the remains of the project of Pellegrini, who, in 1560, was employed by San Carlo Borromeo to erect a front corresponding with the magnificence of the rest of the edifice.

It seems that the original designs for this part of the building had been long lost, and the portion of the nave, as erected, wanted three of its arches. A façade of black and white marble, built considerably within the line of the present structure, curtailed the nave by one-third of its just length: and as far as this façade had been raised, it was rude, unfinished, and inelegant. Pellegrini designed an Italian façade upon a very magnificent scale, but which, had it been completed, would have been much out of keeping. San Carlo died; Pellegrini was summoned to Spain by Philip to build the Escurial, and the work was carried on very leisurely by other hands, amongst them by *Castelli* and *Ricchino,* who, altering the designs of Pellegrini, gave to the Roman doors and windows that exuberance of ornament which they now exhibit; and this they did with the evident desire of bringing them more into harmony with the other parts of the fabric. But the plans of Pellegrini, according to which the front was to have been composed of a gigantic modern Roman portico, had given rise to numerous discussions, which were continued, revived and resumed, during the 17th and 18th centuries; and it may excite some surprise to know that the era when Gothic architecture was so generally abhorred and considered as a relic of barbarism, still produced architects in Lombardy who made it their study, and who, in the case of the Duomo, strongly protested against the admixture of Roman architecture begun by Pellegrini, and advocated the reconstruction of the façade in the Gothic style. In fact, a Gothic school still existed at Milan, and the affection for this style, so reprobated elsewhere, yet lingered here, nourished by the transcendent splendour of the Duomo, which conquered, as it were,

all conventional prejudices. This feeling, also, was probably transmitted from father to son, from master to disciple, amongst the few remaining members of the masonic guilds, some of whose mystic symbols are discernible in the sculptures. Thus, in 1635, two Gothic designs were proposed by *Carlo Buzzi*, and a third by *Francesco Castelli*, all three of considerable merit. The further proceedings would require details which can have no room in a work like the present. It will be sufficient to observe that, about the year 1790, it was determined by the Syndics to Gothicize the façade, preserving, however, the doors and windows of Pellegrini and Ricchini, on account of their elaborate elegance; and in order to apologize for the discrepancy of the styles, they caused an inscription stating this reason to be engraved on the corner-buttress of the front; being, as it were, in the nature of an explanatory note by the editor of a classic, for the purpose of justifying the reading which he has adopted for the rectification of his text.

To these works Napoleon gave great impulse, and their continuation was entrusted to a commission, under whom the façade was brought to its present form, chiefly by the insertion of three Gothic windows: and the greater number of the pinnacles and flying buttresses of the rest of the building was completed. The cost of these undertakings, during the French government, amounted to about 3½ millions of francs.—"Splendid munificence!" the traveller will exclaim; but where did the money come from? From the sale of the property of suppressed convents, as well as of *all the lands* which had been especially settled for the purpose of keeping the fabric of the Duomo in repair. Napoleon thus obtained great credit for giving that which was not his own, and ruining the resources of the edifice; and the consequence is, that all the present expenses of the building now fall upon the Austrian government.

A magnificent Gothic campanile was projected by the Marquess Cagnola. Others proposed flanking the front with belfry towers. The designs for the latter were sent to Napoleon at Moscow; and lost in that calamitous campaign. At present nothing farther is in progress as to this part of the edifice; but when Amati inserted the Gothic windows, he supported them by what are called bearing arches of granite: so that, if it should hereafter be thought expedient to remove the Romanized doors and windows, the operation may be performed without injury to the superstructure. After so many variations, it would, however, be difficult to render this façade really consonant to the rest of the Duomo, without an entire reconstruction.

When Giovanni Galeazzo endowed the Duomo, he included in his donations the marble quarries of Monte Candido or Candoglia, furnishing a stone nearly as pure as the Carrara marble; and of that material the building is entirely composed. All the delicacy of the workmanship is thus preserved by the firmness of the material, and you have antiquity without decay. Time gives to this marble a fine yellow tint, which shades off harmoniously from the dazzling whiteness of the more recent portions. Externally, the character of the building is extraordinary lightness; and yet it possesses robustness and strength in appearance as well as in reality. This is peculiarly the character of the flying buttresses, mounting upwards like aerial bridges. In the tracery, there is an unusual approximation to what has been called the *flamboyant* style. This was probably owing to the influence of the French Gothic, as it is most apparent in the great east window which was built by Campania from the designs of Nicholas Bonaventure of Paris (1391);

but the whole style of the building has so many minute peculiarities that it requires an architectural glossary of its own. The general likeness, as before mentioned, to the Gothic of the periods of Cologne and of Strasburgh, (for Heinrich of Gmunden seems to have formed his style by a selection of models) is, however, qualified by an important variation in *taste*. The Duomo is not *super-filagreed*; a mode of ornament which, in Strasburgh particularly, proceeds to the extreme of almost giving the stone-work the appearance of cast-iron. Here, the proportions of the individual members, such as the tracery of the battlements, the crockets, and the like, are more just; and hence, from the various points of view, whether more remote, as on the road from Pavia, or nearer, as through the vistas of the adjoining streets, all the ornaments are always boldly marked; though, as you draw nigh, you discover more and more of the details. Its beauties expand and unfold as you become nearer and nearer, even to the nearest approach. The pyramidical principle of Gothic architecture influences every portion of the Duomo. The octagonal east end, or apsis, which is probably the most ancient or original portion of the structure, is the finest, and shows us what the west end would have been had the original plans been pursued. The transepts are also remarkably fine. It is calculated that the niches and pinnacles of the exterior will require a *population* of about 4500 statues. Of these about 3000 are executed, besides the basso-relievos. And yet, so judiciously was the structure planned to receive them, that in no part does the building appear over-crowded, or converted into a mere decorated shrine, as is the case with the exuberant façade of Rheims. Even in the interpolations of the modern front, it should seem as if the same happy influence had prevailed.

"Perhaps the Duomo is never seen to more advantage than under the glowing sun of an Italian evening. From the varied plan of the building, some parts will be always in light and some in shade. When the pinnacles and statues intercept the yellow beams, they come off sharp and dark against the brilliant sky; and in the other directions, when the light streams on the building, it glitters like silver, almost too dazzling to be looked upon."—*MS. Journal.*

Such an edifice baffles all attempt at description. The excellent sculptures of the centre door, by *Bono*, *Castelli*, and *Vismara* (about 1635), may be especially pointed out. The tympanum contains a basso-relievo representing the creation of man. The arabesques in the pilasters are allusive to the works of the other days of the creation. This door-way should be carefully studied as exhibiting a specimen of what may be termed the *decorated Italian*, a style against which the puritans of art exclaim; but which, to say the least of it, is singularly applicable to all the purposes required in a modern Christian community.

In the compartments for the basso-relievos there is a wonderful variety of detail; and here, as in many other parts of the building, it is curious to observe how the fancy of the artists of the 17th and 18th centuries was roused by the general splendour of the building. Many of these artists were Comaschi. A careful observer will discover in the compartments not a few of the symbolical representations of an earlier age in modern forms. Amongst the minor *capricci* is a female head covered by a veil, all the features being seen, as it were, through the transparent covering. The Caryatides by *Rusca* and *Carabelli*, in finely varied attitudes, looking down upon you in gigantic forms, remind you of the ranges in the porches of Gothic cathedrals. In the basso-relievos the artists have taken several hints from paintings of the

same subjects, and, generally speaking, the designs exhibit great richness without too much complexity.

Of the character marking other parts of the exterior, we have sufficiently spoken; but the visitor cannot fully understand the merit of the building until he ascends the summit. A winding staircase in the south transept leads to the roof of the aisle; and you find yourself at the beginning of the forest of pinnacles. Steps upon the flying buttresses present an ascent to the different levels. Another staircase, winding in a turret of open tracery, as at Strasburgh, brings you to the platform of the octagon, and a similar staircase in the spire conducts to the gallery, at the foot of the pyramid, or flèche, which crowns it. This turret was executed by *Antonio Omodei* between 1490 and 1494. The sculpture, as well as the architecture, is from his design. The open tracery was executed by *Amici* of Cremona. The whole is of exquisite finish, and very remarkable on account of its thoroughly Gothic character. There were to have been three others of similar workmanship, at the alternate angles of the octagon.

"Whichever way you turn, whether you ascend or descend, or remain stationary, the effect is most singular and impressive; for, perhaps, there is no other edifice which so thoroughly conveys the idea of worldly wealth expended and poured out so unreservedly for the service of God and the honour of religion. It is not rare to bestow cost and labour upon those portions of a building which are practically devoted to use, and open to inspection. But usually the portions which are concealed, or distant from the ordinary spectator, are left unfinished, or coarsely blocked out in some inferior material. Here, on the contrary, the parts which are most remote from the ground, or most out of the way, are rendered as fit to receive company, — if such a phrase may be used, — as the corridor of a palace. You tread, not upon slate or lead, but upon flags of marble. The central tower rises from its platform like a pagoda surrounded by obelisks; whilst in the other levels of the roofs of the nave and arches, the eye travels up and down the flights of stairs, and upon or through the ranges of portals and arches which pierce or connect the buttresses, and unite them to the walls crowned with serrated battlements. Large gilded stars glitter on the topmost pinnacles. It is here also that you fully appreciate the talent which proportioned the pinnacles and other members of the building; so marked, so bold, so effective when seen from afar off; but which, when examined, are found to be worked with the delicacy of cabinet specimens. It is upon these pinnacles, and the statues which fill them, that the workmen are principally employed; and by constant succession, as well as constant practice, the modern workmanship fully equals the old. Probably the larger number of the pinnacles of the nave and aisles have been completed since 1805. The smaller ornaments, baskets of fruit, cherubs' heads, sunflowers, lilies, are not individually in the Gothic manner, but the result is admirable, and much superior to anything which results from the *rigorism* now inculcated by Gothic architects. But it is this freedom which marks the difference between an art which is living, and an art which is dead. And at Milan, the art has been kept alive by constant tradition." — *MS. Journal.*

Some pinnacles of the nave are yet wanting; but a very perceptible progress has been made in the course of the last few years.

From the octagon gallery, you gain a noble view of the plain of Lombardy, studded with cities and villages, well wooded, the bright green relieved by the white houses,

and belfry towers, and the whole ample level walled in, on the north and east, by the snowy Alps, now no longer the barrier of this fair country. Bergamo, Brescia, Lodi, Cremona, Parma, Piacenza, Turin, may be distinctly discerned.

Within the building, the peculiar character of the Duomo is a cheerful solemnity. The plan is that of a Latin cross, terminated by an octagonal apsis, and divided, by four ranges of colossal clustered columns, into a nave and four aisles. All the architectural members are large, broad, and significant, but (within and without) a happy mixture of richness and simplicity. Unlike most Gothic cathedrals, there is no triforium gallery, nor any division corresponding with it. The vaultings of the roof spring at once from the columns; hence an unusual appearance of altitude. The capitals of the nave and choir are surmounted by rich tabernacles, composed of niches filled with statues. These tabernacles were designed by *Filippino of Modena*, one of the earliest architects employed upon the cathedral. They give a shadowy majesty to the perspective. The roof is painted in elaborate fretwork. The execution is modern, but the design, as well as this mode of ornament, is ancient. The pavement is laid in a mosaic pattern of red, blue, and white marble, completing the finish of the structure. Originally, all the windows of the Duomo were filled with painted glass. "Pellegrini designed those in the nave: much glass remains of extraordinary brilliancy, but a great deal is lost. It was destroyed by the French, who, on some occasion of rejoicing, placed cannon in the piazza immediately under the windows, which were shattered by the discharge; and no one can doubt but that the mischief was intended by them."—*MS. Journal.* The restoration of the painted windows is amongst the works carried on by the Austrian government. They have just completed the great apsis windows, with Scriptural subjects. They are of very great size. The lower ranges contain subjects from the Apocalypse, and are so well executed as hardly to be distinguished from the ancient glass. It is manufactured here, and is quite as good as that painted at Freyburgh or Munich. The proportions of the whole structure, as well as of the parts, are most just and harmonious; and hence the size of the building is fully understood. There is nothing to add, and very little to take away; for the comparatively few *pieces* in the Italian style are quite unobtrusive in the general prospect of the edifice.

The "beauty of holiness," is the continuing and pervading sentiment of the Duomo, and nowhere is it more pre-eminent than, where it ought to be, in the choir. The great pillars supporting the octagon, and through which you enter the presbytery or first ascent, are embraced, as it were, by pulpits of bronze, begun by the directions of San Carlo Borromeo, and completed by the Cardinal Frederick. These are covered with basso-relievos (*Andrea Pellizono*), and rest on colossal caryatides, representing the four evangelists, and the four doctors of the Church, St. Gregory, St. Jerome, St. Ambrose, and St. Augustine (modelled by Brambilla and cast by Busca), bending and spreading forwards to support the superstructure. The presbytery fills the octagon: the choir, properly so called, extends to the apsis of the nave; and receding behind the altar are seen the three gigantic windows of the eastern apsis, whose tracery flows and winds through the painted glass, as resplendent as if it had been filled with gems by the genius of Aladdin's lamp. The best time of day for contemplating this scene, is when the morning sun is streaming through the eastern windows. The effect of the brilliant background is much heightened by the gigantic bronzes of the pulpits, dark,

ample and massy; neither affecting the Gothic nor the classical style, but marrying themselves happily with the fabric to which they are united. Around, and above, and in the distance, are the mellow-tinted shafts, whose solidity is relieved by the transparent shadowings of the scarlet baldachin, which spreads its folds over the tabernacle upon the altar. The circuit wall of the choir, towards the aisles, is covered with basso-relievos, representing the history of the Virgin in a grand style. The subjects are divided into compartments by angels, whose attitudes are finely varied. Within, are very richly carved stalls, with basso-relievos, representing the history of St. Augustine and St. Ambrose. Organ cases, rich and heavy with gilded carving and painting; galleries for the choristers of the same character, standing high above, add to the religious gloom and sentiment of the sanctuary.

Pendant in the vaulting of the octagon over the altar, is a singular reliquary, containing, as it is asserted, one of the nails of the cross, and which annually descends on the feast of the Invention of the Holy Cross, (3rd May), when it is exposed upon the altar. Uniting in effect with the choir, are the chapels in the transepts, exhibiting the same profusion of solemn splendour. Amongst their ornaments may be distinguished (south transept) a gigantic and sumptuous candelabrum in bronze, with seven branches like the candlestick in Solomon's Temple, and covered with the most delicate ornaments, chased, chiselled, and engraven, the gift (1562) of Giovan' Battista Trevulzio, archpriest of the cathedral. As you walk round the choir, the commanding colossal forms of the enclosure are very striking.

Beneath, you descend by a noble portal into the lower church or undercroft, called the *Scurolo*, in which service is celebrated during the winter season, as being more comfortable and warm than the vast choir above. Its roof is richly decorated with arabesques. Most interesting is the sepulchral chapel of San Carlo Borromeo. A grating, inserted in the pavement, exactly under the octagon, and filled with yellow glass, casts a strange, preternatural light into the catacomb, yet insufficient to illuminate the objects it contains; and the additional light of tapers is required. The walls of this subterranean chapel are covered with *alto-relievos*, chased and worked *in silver gilt*, representing the principal events of the life of the saint; viz.: — The Birth of San Carlo; — His presiding in the Provincial Council of Milan (1505,) in which canons were enacted, virtually protesting against some of the worst abuses of the Roman Church; — San Carlo's distribution to the poor of the proceeds of the sale of the principality of Oria. He had a life-interest in this domain, which he sold for 40,000 crowns; and he ordered his almoner to distribute it amongst the poor and the hospitals of his diocese. The almoner made out a list of the items, how the donations were to be bestowed, which, when added up, amounted to 42,000 crowns. But when he found out the mistake, he began to revise the figures. "Nay," said San Carlo, "let it remain for their benefit;" and the whole was distributed in one day. — San Carlo's administration of the Sacrament during the great plague. — The attempt made to murder him. San Carlo had laboured to introduce salutary reforms into the order of *Humiliati*, whose scandalous lives had given great offence. So prevalent was the practice of assassination, that some members of the order entered into a conspiracy to murder him. A priest named Farina engaged to execute the deed; and it adds to the atrocity of the crime that he had not even the excuse of passion, having been hired for money. Farina gained access to the private chapel; and as San Carlo was kneeling before the

altar, he fired at him point blank with an arquebuse. At this moment they were singing the verse, "Let not your heart be troubled, neither be ye afraid." The bullet struck San Carlo on the back, but it did not penetrate his silken and embroidered cope, and dropped harmless on the ground; and the failure of the attempt was considered as an evident interposition of Providence. San Carlo continued in prayer, while all around him were in consternation. The assassin escaped for a time, but was ultimately executed, though San Carlo endeavoured to save him.—The great translation of relics effected by him.—The death of San Carlo. He died 4th November, 1584, aged 46 years, his life having been unquestionably shortened by his austerities.—His reception into Paradise. These tablets are surrounded by fanciful ornaments. Thus (*e. g.*) round a tablet given by the money-changers, are cornucopias pouring out money, the coins being real golden florins, pistoles, ducats, &c., fastened together by wire, or some similar contrivance. Jewels, crosses, rings, and other votive gifts are hung around: some are very recent.

The body of the saint is deposited in a most gorgeous shrine of gold and gilded silver, the gift of Philip IV. of Spain. The front is lowered by a windlass, and displays the corpse dressed in full pontificals, mitre, cope, sandals, gloves, and ring, reposing in an inner shrine, or coffin, and seen through panes of rock crystal. These panes are so large, as to excite some doubt whether they are not of very fine glass, and whether the manufacturers of Murano may not have furnished the material supposed to be the production of nature. "The skill of modern embalmers has not been able to preserve the body from decay. It is gradually obeying the sentence of 'dust to dust.' The brown and shrivelled flesh of the mouldering countenance scarcely covers the bone; the head is all but a skull, and the face, alone uncovered, offers a touching aspect amidst the splendid robes and ornaments in which the figure is shrouded. Upon the sarcophagus, and all around, worked upon the rich arras, is repeated in golden letters San Carlo's favourite motto, 'Humilitas,'—reading its lesson, and almost reproaching the sumptuous decorations of the house of death. Yet they were free-will offerings, and, as such, well earned by the piety which would have disclaimed them."—*MS. Journal.*

The principal sacristy is entered through a very elaborate Gothic doorway, composed of foliage intermixed with imagery, where, in large walnut-tree presses are contained those few articles which have been spared by the invaders, who, by the respect generally paid to the Duomo and to San Carlo, were restrained from making such a thorough clearance here as they would have desired. Amongst the objects most deserving of notice are the following:—*The Evangelisterium*, a cover richly worked in enamel, and containing a MS. copy of the Gospels, from which the archbishop reads portions on certain high festivals. It was given to the Duomo by Archbishop Eribert, 1018, but is probably of much older date than his time; the workmanship of the enamel, appearing to be of the Carlovingian era.

A small *vessel of ivory*, which, as the custode tells you, belonged to St. Ambrose. This, ornamented with whole length figures, the Virgin and Child, and the Evangelists, is placed beneath Romanesque arches. It was given to the church by Archbishop Godfrey, A. D. 978.

Two *diptychs* of the Lower Empire, of good workmanship, containing compartments from the history of our Lord; Greek inscriptions, not all correct in their orthography, and one almost inexplicable.

Full length *statues of St. Ambrose*

and *San Carlo Borromeo* of silver, as large as life, bright and shining, the votive offerings of the goldsmiths of Milan, who have dressed both in exactly the same costume.

Several *busts* of the same material and character.

A *mitre*, said to have been worn by San Carlo during the pestilence. It is embroidered with the brightest feathers, and was probably brought from some of the Spanish American convents.

There are also some rich and splendid specimens of modern jewellery, particularly a *Pax*, by *Caradosso*. These the custode will bring forward as his most attractive articles. This pax contains many figures; the principal group represents a Deposition from the Cross; the figures are worked with the utmost delicacy. *Ambrogio Foppa*, nicknamed *Caradosso*, was a Milanese, the contemporary of Cellini, and he earned the deserved praise of the jealous Tuscan. He also professed as a die sinker, in which art he excelled, and as an architect. Foppa was not handsome: and a Spanish grandee having in contempt called him "Cara d'osso," or Bear's face, he very innocently adopted the name, without understanding it, perhaps thinking it a compliment (just as the Cadiz captain told Baretti, that in England he was always in a friendly way, called *Espanimoniqui*), and it entirely superseded his proper name.

According to the strict Ambrosian rite, there ought, as in the Greek Church, to be only one altar in the church, and the Duomo was planned accordingly. Other altars have been introduced, but not many, and the building is less rich in these adjuncts than is usual in Romish places of worship; the chapels are much less prominent than in other similar buildings. Two chapels are formed in the transepts. The southern is the most remarkable. The pilasters of the entrance, and the archivolt, are covered with exceedingly elaborate basso-relievos by *Simonetta*, *San Pietro*, *Zarabatta*, *Brunetti*, *Bussola*, and others. The figures of Justice and Temperance, by *Vismara*, are particularly good, but the chief merit is rather to be found in the exuberance of composition and high finish of the groups and tablets — of which some are taken from the life of San Giovanni Bono, — which display uncommon mastery of the chisel.

The northern transept, at the entrance of which is the seven-branched candlestick, is decorated in the same manner, but not so elaborately. An adjoining chapel has a basso-relievo of the birth and marriage of the Virgin, executed by *Bambaja* (1570). A Gothic altar-piece from the demolished church of St. Tecla is pleasing. The other altars do not offer anything worthy of notice; and the pictures are generally mediocre, perhaps a little below mediocrity; but the architecture overwhelms all.

The baptistery, by *Pellegrini*, is a graceful baldachin of marble, of which the effect is good, but the rules of ancient architecture are violated, and the artist was much criticised. It contains an ancient sarcophagus, used as a font, the Ambrosian ritual requiring baptism by immersion. This sarcophagus, about which many traditions are current, appears to have been a bath of the Lower Empire: there is one very much like it at Metz, in Lorraine, used for the same purpose.

Amongst the other objects, the following are the most remarkable. The tomb of *Giovanni Giacomo de' Medici*, Marquis of Merignano (d. 1555), and uncle of San Carlo, executed in bronze by Leon Leoni, and said by Vasari to have been designed by Michael Angelo. "The principal statue of Medici is not unworthy in its general design of the great master who is supposed to have sketched it. The others are inferior, the architectural portion is indifferent. It is too large for the statues, and too

small for the building; and the mixture and contrast of colour of the marbles and the bronze statues is harsh and unpleasing."—*MS. Journal.* This Medici, often called *il Medichino*, was in no wise related to the Medici of Florence. Above this tomb is a very splendid window, in which the armorial bearings of the deceased are introduced.

The tomb of *Giovanni Andrea Vimercati*, a canon of the cathedral, has some fine heads by *Bambaja* (about 1537-48), marked by strong expression.

A sitting statue of Pope Martin V., (Otho Colonna), by *Jacopino di Tradate*, placed upon an elaborate bracket, in a very rich Gothic frame, was erected by Filippo Maria Visconti, to commemorate the consecration of the high altar by that pontiff. This pope, in 1417, terminated the great schism of Rome and Avignon. A very long and inflated eulogium is engraved under the statue. The couplet sung by the children of Florence, when he arrived for the purpose of presiding in the council, will be more easily recollected. — "*Papa Martino: non vale un quattrino;*" or, as we should say in English, "Pope Martin is *not*: so much worth as a groat."

The altar of the Presentation of the Virgin, by *Bambaja* (1510) is very beautiful.

The tomb of *Cardinal Caracciolo*, governor of Milan (d. 1538), also by *Bambaja*, is striking in its general effect.

In the apsis, beneath the great south window, is a tablet of marble, with a monogram of very high antiquity, called the "*Chrisma Sancti Ambrosii*," and which contains the A and Ω, together with other symbols. Some suppose it to be a Gnostic monument. Near to this is the much celebrated statue of St. Bartholomew, formerly on the exterior of the cathedral, and vaunted rather above its deserts. The inscription, "*Non me Praxiteles, sed Marcus finxit Agrates*," adopted from an epigram in the Greek anthology, has been borrowed by Horace Walpole, and engraved beneath a production of the ingenious Mrs. Damer, at Strawberry Hill, for which purpose it is almost as good as new.

Inscriptions upon six tablets of white marble, commemorate various members of the Sforza family, whose remains were strangely enclosed in coffins, and suspended by chains from the roof; they were removed by San Carlo.

The tomb of *Ottone Visconti*, Archbishop and *Signore* of Milan (d. 1295), is earlier than the foundation of the present building. It is striking from its singularity of form and colour, being formed of bright orange-coloured marble, and supported by columns of the same stone. He left his moveable goods and chattels to the knights of St. John, who erected this mausoleum, but he transmitted his power to his nephew Matteo, in whose lineage it continued till the accession of the Sforza dynasty. (See *Como and Desio*, pp. 139. 141.) The same tomb, by a singular economy, serves as the memorial of the Archbishop Giovanni Visconti (d. 1354), who also united in his person the temporal and spiritual supremacy of Milan.

Immediately above this tomb is the statue of Pope Pius IV. (1559—1565), a Medici, or, rather, a *Medichino*, being the brother of the Marquis of Marignano; blamed for the partiality which he showed to his kinsmen (a usual failing in popes), but which, in his case, was compensated by the results of the promotion of his truly holy nephew, San Carlo. The statue is by *Angelo Siciliano*, one of the many good artists whose name never crosses the Alps. The semi-Gothic bracket, or console, which supports it, by *Brambilla*, is full of elegant fancy in the groups which compose it.

The monument of Marco Carelli

(d. 1394), an altar tomb with small figures in niches, by *Filippo di Modena*, is one of the productions which put our English-Gothic to shame.

Many other interesting tombs must be omitted; but it may be remarked that one on the north side of the nave, of the date 1580, has much delicacy and finish.

The paintings are not numerous.

The emperor Theodosius pardoned by St. Ambrose, by *Baroccio*, on the north side of the nave, is, perhaps, the best. — Others are — *Fiamenghino*, The Virgin, St. Victor, and St. Roch — *Ercole Procaccini*, The Martyrdom of St. Apollonia, rather injured. But in a structure of this magnitude and character, they are absorbed, as it were, in the general magnificence.

Flanking the great door of entrance, the two grand granite columns, each of a single stone, should be noticed. They are a portion of Pellegrini's façade, given by San Carlo, and brought from Baveno; and they are said to be the largest shafts in Italy. They have been called the largest monolithes in Europe; and, perhaps, so they were until the erection of the church of St. Isaac, at Petersburgh. Just beyond the entrance, the pavement is crossed by meridian line, laid down by the academicians of the Brera in 1786. The sun's rays, passing through a small starlike aperture in the roof, cross it in a quivering oval of light at noonday, and there is usually then a little crowd about it, composed of observers desirous to test the accuracy of their watches thereby.

We have incidentally adverted to the Ambrosian ritual. It is in the West, almost the only national liturgy which has been spared by the centralization system of the Roman Church, and is probably much older than the Roman Liturgy. Some writers carry it back to the apostolic age. The *Rito* or *Culto Ambrogiano* is in use throughout the whole of the ancient archbishopric of Milan. Several attempts have been made to introduce the Roman service in its place, but they have been foiled by the attachment of the clergy and people to their ancient rites; and even in the present age of Catholic lukewarmness, "*noi Ambrogiani*" is an expression employed with a certain warmth of national feeling. The service is longer than the Roman service. The Scriptures are not read from the Vulgate, but from the ancient version called the *Italica*, which preceded that made by St. Jerome. No musical instrument is permitted except the organ; the artificial melodies of modern music are rarely introduced, and the noble chaunt, which it is to be hoped will be restored in our own choirs, maintains its supremacy. There are many minor differences in the ceremonies which are anxiously retained, extending even to the shape of the censers, or *turiboli*.

A species of tunnel connects the Duomo with the *Archiepiscopal Palace*. Annexed to it, is a workshop belonging to the fabric, in which is the model, or, rather, the wreck of the model, of one of the plans for completing the front of the Duomo. It is so large, that a man can stand up in it; but it is sadly broken and neglected. According to this plan, the front would have had a noble portal of Gothic arches, not unlike Peterborough, and much more appropriate than the present front. Should any alterations be again planned, this model would well deserve consideration.

This palace contains a very good collection of paintings, bequeathed to the see by Cardinal Monti, and increased by his successors. A few have been *ceded* to the Brera Gallery. The following are the principal pieces. (*Giulio Campi*) The Madonna, supported by Angels, originally a church banner, or gonfanon. (*Bernardino Campi*)-St. John

the Evangelist, with his symbol, the Eagle, (*Leonardo da Vinci*) a sketch; the Virgin contemplating our Lord, who is holding a Lamb. (*Gaudenzio Ferrari*) A Nativity; many Saints introduced. (*Titian*) An Adoration of the Magi. *Camillo Procaccini*) The Heads of the Twelve Apostles. (*Cerano*) The Circumcision of our Lord. (*Sarzana*) The Infant Saviour sleeping, naked, on the Cross. (*Bramantino*) A Virgin and Child; the virgin dressed in blue, with a turban on her head. (*Andrea del Sarto*) A Magdalene, holding the Vase of Ointment. (*Leonardo da Vinci*) A Virgin and Child. (*Morazzone*) The Murder of the Innocents. (*Palma Vecchio*) The Woman taken in Adultery brought before our Lord, who is pointing to the writing on the ground, while the Pharisees are looking on. (*Guido*) St. Joseph holding and contemplating the Infant Saviour. (*Michael Angelo*) A Battle piece, with many naked figures. (*Titian*) A Portrait of Pope Julius III. (*Giulio Cesare Procaccini*) St. Jerome, half naked; an angel above is in the act of speaking to the saint. The Marriage of St. Catherine, by the same artist. (*Bernardino Campi*) A design in chiar'-oscuro, representing St. Sigismund of Cremona, and other Saints. (*After Raphael*) The Adoration of the Shepherds, a piece of tapestry, woven in gold and silk. (*Morazzone*) The Angel wrestling with Jacob. (*Antonio Campi*) Our Lord's Agony in the Garden. (*Andrea del Sarto*) The Lord of the Vineyard paying the Hire of his Labourers. (*Michael Angelo*) A design, on paper, of several naked figures in the act of shooting at a mark. (*Leonardo da Vinci*) Two designs, in chiar-oscuro, of naked children. (*Camillo Procaccini*) The raising of Lazarus, and the Martyrdom of St. S. Nazaro and Celso. Designs in chiar'-oscuro, with many figures. (*Mabuse*) A Virgin and Child. (*Antonio Campi*) The Circumcision of our Lord. (*Albert Durer*) St. Jerome. (*Paris Bordone*) Two Holy Families, one including St. Ambrose, and another with St. Catherine. (*Bernardino Campi*) Our Lord bearing his Cross. (*Morazzone*) A Holy Family. (*Pordenone*) The Virgin and Child. (*Titian*) A Holy Family, with St. George in armour.

On account of the treasure of art which it contains, we shall now cross the city to

Santa Maria delle Grazie. — This church, with the convent of Dominicans, to which it appertained, was founded (1463) upon the site of the barracks belonging to the troops of Francesco Sforza I., by Count Gabriel Vimercati, then commander-in-chief of the ducal army. A considerable portion of the military buildings was converted, in the first instance, into an habitation for the friars; the church was built afterwards. The first stone was laid in 1464. Its progress was slow, not having been completed till after 1498. Ludovico il Moro and his wife Beatrice were liberal contributors to the church, and she was buried here. Amongst many other donations, the duke and duchess each gave splendid altar hangings. Upon those given by the duchess she caused to be introduced her device, a sieve, held by a hand on either side, with the motto "*Ti à mi, e mi à ti.*" This *give and take* motto has been curiously exemplified in the monastery, which, the friars being expelled, has again reverted to its primitive destination of military quarters, the church itself subsisting merely as a *sussidaria*, or chapel of ease. The front is a fine specimen of Lombard-Gothic of brick, with ornaments of terra-cotta, exceedingly fine of their kind, and demonstrating the capability of the material. It is curious to see this *cinque-cento* style struggling, as it were, with the ancient Lombard forms. The interior, miserably dirty, dilapidated, and forlorn, is exceedingly grand. The centre forms a noble cupola:

the walls of the church and of the numerous chapels are covered with frescoes, amongst which, those of *Gaudenzio Ferrari* are the most prominent. One set or series in four compartments, dated 1542, contains the principal events of the Passion of our Lord, but unfortunately much injured. The compartment, representing the Scourging of our Lord, has Gaudenzio's characteristics: the exceeding sweetness and resignation of the principal figure is finely contrasted with the ferocity of the executioners; and it is instructive to observe the identity of feeling in the manner in which Gaudenzio has treated the same subject in painting, and in his coloured statuary at Novara. The largest compartment represents the Crucifixion. The group of soldiers casting lots upon the garment stands out with singular cleverness; the foreshortenings are most skilful. The composition and drawing of Gaudenzio can be appreciated in these pictures, but not his colouring, so much are they damaged; it is therefore a pleasure to find the vaulting of the chapel retaining its paintings in their original full and vigorous tone. The figures introduced are Angels bearing the instruments of the Passion. Gaudenzio exerted his utmost skill in these paintings, expecting to have an order for the altar-piece, but Titian was preferred. There is a very bad daubing of the same subject remaining, kept behind a curtain, for the express purpose of disappointing, as one would suppose, the eager visitor. In one of the chapels is the Birth of an Infant with the mark of decapitation round its neck, a strange and unpleasing composition. Amongst the other frescoes are a Crucifixion, and Angels in the vaulting above, by *Carlo di Crema*; and several under the cupola and choir by the school of Leonardo. The choir itself is richly painted by *Maleotto*; but the whole is in a state of the greatest neglect.

Part of the conventual buildings, not occupied by the soldiers, continue to communicate with the church. Two deserted cloisters have portraits of the great men of the order, the Glorification of St. Thomas Acquinas, and other similar subjects, once interesting to its now banished inmates.

But the great glory of Santa Maria delle Grazie is the *Cenacolo*, the Last Supper, of *Leonardo da Vinci*. This picture fills one end of the refectory. Perhaps no one work of art has had more written about it, and no one deserves higher praise. Dilapidated as it is, cracked, repaired, scratched, and patched, a ghost, or a shadow, it is most impressive. After a few minutes the eye becomes accustomed to the broken, crumbling surface, and the beauty is evident. The whole countenance and action of our Lord, full of tenderness and lowliness, has never been duly rendered by any engraving or copy, nor yet the devotion and energy of affection in the young disciple clothed in red on his left hand, nor the deep sadness of St. John on the right. The best copies, the best engravings which we have of this painting, convey only an imperfect notion of its beauty; and yet, strange to say, we can hardly tell whether any given portion upon which you can put your finger really exhibits the touch of the master. From the many contradictory accounts of the operations performed upon this painting, the following may be selected, as proceeding from painters of great ability in the theory and practice of their art: —

First, hear Barry: —

"As to his picture of the Last Supper, which has made such a noise in the world, the account I have to give you about it is as follows. — When I came into the *Refettorio*, I found a scaffold erected, which, on ascending, I saw one half of the picture covered by a great cloth; on

examining the other part that was uncovered, I found the skin of colour, which composed the picture, to be all cracked into little squares of about the eighteenth of an inch over, which were, for the most part, in their edges, loosened from the wall and curling up; however nothing was materially lost. I saw that the picture had been formerly repaired in some few places; yet, as this was not much, and as the other parts were untouched, there was nothing to complain of. The wonderful truth and variety of the expressions, so well described by Vasari and Rubens, and the admirable finesse of finish and relievo, taken notice of by Armenini, were still remaining. Whilst I was examining this part of the picture, two gentlemen came up the scaffold, and drew aside the cloth which covered the other half, which, to my great horror and astonishment, was *repainted*. One of those men seemed to be at great pains to show the vast improvements the picture was receiving by this repainting; but the repainting and the discourse so kindled my indignation, that I was no longer master of myself. 'What, sir,' said I, 'is it possible that you do not perceive how this painter, if I can call him *a painter*, has destroyed the picture in every part on which he has laid his stupid hands? Do not you see that this head is distorted and out of drawing; that there is no longer significance or expression in it, that all his colouring is crude and wants accord? Do, sir, open your eyes, and compare it with the other half of the picture, which he has not as yet buried under his wretched colours.' He answered me that this was only a dead colour, and the painter was to go over it a second time. 'O, confusion,' said I; 'so much the worse; if he has thus lost his way whilst he was immediately going over the lines and colours of Leonardo's work, what will become of him when he has no longer any guide; and is left blind and abandoned to his own ignorance?' And turning myself to two friars of the convent who stood by, 'Fathers,' said I, 'this picture and the painter of it has suffered much by the ignorance of your order. It was whitewashed over some years ago, it has been again hurt in washing off the white, and now you have got a *beast* to paint another picture upon it, who knows no more of the matter than you do yourselves; there was no occasion for thus covering it over with new colours; it might be easily secured in those parts that are loosening from the wall, and it would stand probably as long as your order will.' The friar told me that he did not understand those matters, and that he spoke but very little Italian, that he was Irish, and that it was by the order of the Count de Firmian, who was secretary of state, that this picture was repainted, and that the convent had no authority, and had given no order for it. 'Indeed, then, countryman,' said I, 'the world will be very little obliged to Count Firmian; it were to be wished, and it will be for the interest and honour of your convent, if you can prevail upon the count to spare, at least, what is remaining of the picture, and take down the scaffold immediately.'" — *Barry's Works*, i. 220.

Now listen to Phillips: —

"Since there have been given to the public many contradictory reports concerning the condition of this important picture, it may not perhaps be unpleasing to you, should I occupy a little of your time in reading a few remarks, extracted from notes I made before it, when at Milan, in 1825.' "Mr. Hilton and myself examined its condition with careful and minute attention, and could with difficulty find a portion of its original surface. The little we did find, exhibited to us an exceedingly well prepared ground, smooth in the highest degree, and the painting upon it free, firm, and pure.

"Till this time all paintings on walls had been wrought in fresco; but oil painting, which had become known and practised in smaller works, better suited Da Vinci's mode of proceeding, as it admits of retouching or repeating; and, unfortunately, he adopted it here. He was not, however, the first who had employed it in that way; Domenico Veneziano, and one or two others, had made tempting examples for him; and thus led to a result so unfavourable to his reputation.

"It would appear that the vehicle which he employed, whatever it were, had no union with the ground, and therefore the surface cracked; and whenever damp found its way through those cracks, and between the painting and the ground, small parts of the former were thrown off, till at length large blotches were formed, exhibiting the white preparation beneath. These have at various times been filled up; and it had been well, if with that filling up had rested the efforts of the restorers. But their attempts to match the remaining colours failing, as I suppose, they have taken the shorter method of cure, by repainting the whole surface of the part they were required to mend; so that, at the present time, little, or nothing, it may be said, remains of Leonardo, save the composition and the forms generally.

"Of the heads, there is not one untouched, and many are totally ruined. Fortunately, that of the Saviour is the most pure, being but faintly retouched; and it presents even yet a most perfect image of that divine character. Whence arose the story of its not having been finished, it is difficult now to conceive; and the history itself varies among the writers who have mentioned it. But perhaps a man so scrupulous as he in the definement of character and expression, and so ardent in his pursuit of them, might have expressed himself unsatisfied, where all others could see only perfection."—*Phillips' Lectures*, p. 65.

Lastly, take Kugler: —

"We perceive, in the first place, that the traditional style of composition handed down from an earlier period is adhered to; the assembled guests sit on the further side of a long narrow table, Christ being seated in the middle — the most dignified of all arrangements, unless we give up the idea of a repast, like, for example, Lucca Signorelli and Fiesole, who rather represented the sacrament of the eucharist. The arrangement seems, moreover, particularly suitable to the refectory of a convent, where the monks are seated exactly in the same manner, and where the picture, placed exactly opposite to their tables, connects itself with their circle, but is exalted above them by the higher situation and greater size of the figures. This mode of composition, which betrayed the earlier artists into a disagreeably stiff and monotonous representation, and seems so unfavourable to the developement of an animated action, is here enlivened in the most varied manner, while a naturally imagined connection reduces it to a harmonious whole. The figure of Christ forms the centre; he sits in a tranquil attitude a little apart from the others; the disciples are arranged three and three together, and they form two separate groups on each side of the Saviour. These four groups in their general treatment indicate a certain correspondence of emotion, and a harmony in movement, united, however, with the greatest variety in gesture and in the expression of the heads. The gradations of age, from the tender youth of St. John to the gray hairs of St. Peter, all the varied emotions of mind, from the deepest sorrow and anxiety to the eager desire of revenge, are here pourtrayed. The results of Leonardo's careful studies of physiognomy, the power of expressing a definite idea and *word* by means of the

countenance and movements of the hand, are here displayed in highest mastery. The well-known words of Christ, "One of you shall betray me," have caused the liveliest emotion in the sorrowing party. Christ himself, his hands extended, inclines his head gently on one side with downcast eyes. A sketch for the head of Christ, on a now torn and soiled piece of paper, preserved in the gallery of the Brera, expresses the most elevated seriousness, together with divine gentleness, pain on account of the faithless disciple, a full presentiment of his own death, and resignation to the will of the Father; it gives a faint idea of what the master may have accomplished in the finished picture. The two groups to the left of Christ are full of impassioned excitement, the figures in the first turning to the Saviour, those in the second speaking to each other; horror, astonishment, suspicion, doubt, alternate in the various expressions: on the other hand, stillness, low whispers, indirect observation, are the prevailing expressions in the groups on the right. In the middle of the first group sits the betrayer, a cunning, sharp profile; he looks up hastily to Christ, as if speaking the words, "Rabbi, is it I?" while, true to the scriptural account, his left hand and Christ's right hand approach, as if unconsciously, the dish that stands between them. — *Kugler's Hand-Book, by Eastlake.*

The history of the painting and its mischances may be briefly stated. It was begun in 1493, being among the first works which Leonardo executed under the patronage of Ludovico il Moro. An anecdote is told by Vasari concerning the composition: that Leonardo told the duke he must leave the head of the Saviour imperfect because he could not realise his conception of the celestial beauty it ought to possess: "Ancor gli mancava due teste da fare: quella di Cristo, della quale non voleva cercare in terra e non poteva tanto pensare che nella imaginazione gli paresse poter' concepire quella bellezza e celeste grazia che dovette essere in quella divinità incarnata."—And yet this very head which Leonardo is so said to have left imperfect, is now one of the finest portions of the whole. Leonardo employed sixteen years upon the work; but he used, or is said to have used (for every account of this picture is wonderfully perplexed), a new process, which proved its ruin. The ground is plaster, impregnated with mastic or pitch, melted in by means of a hot iron. This ground he covered with a species of priming, composed of a mixture of white lead and some earthy colours, which took a fine polish; but from which the oil colour flaked off. The vicinity of the kitchen smoked it, and in the time of Cardinal Borromeo it required a thorough cleaning: and we all know what that means. In 1652, the monks cut a door through the painting, by which it was much injured. In the earlier part of the last century, the Cena was worked upon by Bellotti. Those who lived near his time, say that this retouching was effected "con somma attenzione e pazienzia." The last *rifacciamento* was that which Barry describes, and of which we suspect he has exaggerated the extent in order to make a good story. When Buonaparte was at Milan in 1796, he visited the refectory; and, sitting on the ground, he wrote, placing his pocket-book upon his knee, an order that the spot should be exempted from being occupied by the military. This affected *homage aux beaux arts* was one of his characteristic traits of theatrical display. It pleased the French; and the French soldiers quartered here (for the order was observed in the same spirit in which it was given) pleased themselves by firing pistol-shots against the wall. The painting is now again scaling off, not very rapidly, but incessantly; and this is,

perhaps, the last generation whose eyes will behold its beauties, even yet so transcendent in their irreparable decay. At the opposite end of the refectory is a painting which, any where else, would attract great attention, but which is generally overlooked (and we may say disparaged) in consequence of its vicinity to the *Cenacolo*. It is a very large and well preserved fresco of the Crucifixion by *Montorfano*, who has added his name and the date 1495. It contains a great number of figures grouped without any confusion, one of the best conceptions of a multitude we have almost ever seen, and full of merit. The good condition of this painting causes one the more to regret that Leonardo did not employ fresco. His error is very curiously exemplified on this same wall. You see two white spaces in the corners. Here Leonardo painted in oil, the portraits of the donors of the Cenacolo, but not a trace of the figures can be discerned.

The great number of churches yet remaining at Milan afford a notion of what its richness in sacred edifices must have been before the spoliations which it has sustained, and we can only make a selection amongst those which remain.

San' Bernardino del Monte, a small sepulchral chapel, entirely walled with skulls and bones symmetrically disposed. Some say that they are the remains of the Catholics slain by the Arians in the time of St. Ambrose. They are not, however, considered as relics; and the exhibition of these gloomy tokens of mortality is merely intended to excite devotional feelings. Even in our present age, this end seems to be obtained; and the dark and awful sanctuary is always crowded with an earnest congregation, principally, yet not wholly, composed of the lower orders.

Sta. Maria della Passione, formerly belonging to the Lateran Canons. The Canons have been, of course, expelled, and the monastery is turned into a purpose which the founder never dreamed of. It is used as the *Reale e Imperiale Conservatorio della Musica*, and you can hardly ever pass without hearing the solfeggios of the pupils, or the strains of the violins, through the open windows. The front of the church was built from the designs of *Cristoforo Solari*, about 1530. The façade is in that very original style which critics call incorrect, but which, at least under the bright sky of Milan, possesses great beauty. Amongst other ornaments of the front, are two bold basso-relievos — the Scourging of our Lord, and the Crucifixion. They are complete pictures in stone, and remarkably effective in the general view. A fine and lofty cupola rises in the centre, the interior of which is painted by *Panfilo Nuvolone*. The colouring is remarkably harmonious. Much expense has been bestowed upon the high altar; the ciborium is of pietra dura; and behind it is a painting, almost a miniature, by *Camillo Procaccino*, representing the Deposition of our Lord. The principal ornament, however, is the altar-piece, by *Luini*: it is a *Pietà*, of which the arrangement is rather singular. The Virgin is bending over the body, the other Marys on either side; each of the three in a different attitude, all expressive of grief, all most simple and touching. By *Gaudenzio Ferrari* is the Last Supper, a fresco. Like all other his compositions of this class, it lays hold of you, so to speak, by its boldness and originality. The table, with the seated figures, is seen in perspective, opening against a square open window, and it seems as if you were introduced into the apartment. The doors of the organ are painted in chiar'-oscuro by *Crespi* and *Carlo Urbino*. By *Crespi* also are several very clever passages of the history of our Lord, especially the washing of the feet of the disciples. In a dark and neglected aisle stands the monu-

ment of Daniel Birago, nominal archbishop of Mytilène, by *Fusina*, boldly rising in three divisions. It is one of those specimens, which, to use the common expression, would make the fortune of a cathedral in France or England. It bears his signature and date, "Andreæ Fusinæ, opus, MCCCCLXXXXV," and is the only specimen which can certainly be attributed to this artist, almost unknown, but who was amongst the best sculptors of Lombardy. Cicognara, speaking of this monument, says, "its general proportions, the grace of its ornaments, the beauty of the several parts, all are in the best taste and the utmost elegance." The sacristy is a noble apartment. In the lunettes are paintings of the saints and prelates who have belonged to the order; and the Sacristan will not be satisfied unless you look at the very beautiful *paremens d' autel*, worked by the young ladies of the Guastalla establishment, a great *pension* for noble families. Here is the monument placed by Trissino over the grave of his instructor, Demetrius Chalcondyles, one of the learned Greeks, who, lingering to the last amidst the crash of their ruined empire, found a refuge "in hospitable and admiring Italy."

San Petro in Gesate, an ancient and partly Gothic church: paintings, *Luini*, a Madonna; *Crespi*, St. Maur.

Sta. Maria presso San Celso, a very splendid building, one of the richest and finest churches of Milan, from the plans of Bramante; the front is by Alessio. The architecture and the sculptures are equally remarkable for beauty. The latter are by *Astolfo Lorenzi*, a Florentine, and by *Anibale Fontana* of Milan, who lived towards the latter half of the 16th century. Fontana executed the sybils and the exquisite festoons which are amongst the ornaments. Some of the paintings here are of a high order. *Ferrari*, the Baptism in the Jordan; the group of angels in the upper part is peculiarly fine. *Moretto*, the Conversion of St. Paul. Moretto has certified this picture by adding his name. *Giulio Cesare Procaccini*, the Martyrdom of SS. Nazaro and Celso: a capital picture. They were beheaded at Milan under Nero, A.D. 69. The mother of San Nazaro was Perpetua, who had received the faith from St. Peter. *Calisto di Lodi*, Saint Jerome; scarcely to be distinguished from Titian. The woodwork of the stalls by *Taurini*. Over one of the smaller altars is a very curious basso-relievo of the 6th century brought from San Celso, curious from its antiquity, and not without merit as a work of art. There is a profusion of fine marble in this church, the pavement and the pillars shine in various tints, and the vaulted roof repeats the splendour of the walls below.

Sta. Maria de Servi, a Gothic building, in which are good paintings by *Nuvolone*, "but it is now under condemnation, and is to be demolished, as soon as the new church of San Carlo Borromeo, now building behind it, from the designs of *Amati*, is completed. This will be a very extensive building, with a fore-court or atrium, and a rich Corinthian portico. The magnificent spirit which has prompted the erection of this building deserves every praise; but instead of displaying, as in former ages, the national taste and genius of Italy, it will be nothing but a dead and servile adaptation of classical architecture, which will be praised to the skies in periodicals and guide-books, but which will be destitute of all interest, except what its magnitude and cost may inspire." — *MS. Journal.*

San Giovanni in Conca, shut up and desecrated. The front exhibits a remarkably curious mixture of the circular and pointed styles. Here are the monuments of the Viseonti family. That of Bernabo has been removed to the Brera—a few fragments remain

within it. It has a lofty campanile, fitted up as the observatory by the late Cavaliere Moscati.

San Celso desecrated, and partly destroyed. A very early specimen of Romanesque, full as old as St. Ambrogio.

San Fedele, by Pellegrini. It belonged to the Jesuits, who were placed here by San Carlo, and exhibits all the peculiarities of their style and arrangement, entirely diverse from Catholic antiquity. It is, however, a solid and stately building, consisting of a single nave, with noble marble columns. The basso-relievos of the front are by *Gaetano Monti di Ravenna* and his pupils, and have considerable merit. The adjoining college is used as a depository for public documents, principally those relating to the land-tax.

San Sebastiano, also founded by San Carlo (1574), and built by Pellegrini; small, but of considerable elegance. It is a fanciful building, of a circular form, bearing a resemblance to the Radcliffe Library, which, by the way, is one of the finest of Italian buildings, though out of Italy. The Martyrdom is said to be by *Bramante*.

San Alessandro, formerly belonging to the Barnabites, and built by a priest of the order, one Father *Lorenzo Biffi*. It is somewhat clumsy and grotesque, approaching to the style of the churches on the Riviera; but the interior is worth notice, from the fullness of the effect produced by the abundance of adornment.

San Satiro, founded by Lodovico il Moro. It was intended to be in the usual shape of a Latin cross; but, from want of space or some other cause, the choir is wanting, and its place is supplied by a perspective painted on the wall. This painting is as old as the church, but it has lately been retouched and refreshed. It can hardly be called a work of art, but, as a trick, the deception is marvellous. Annexed to the church is a small octagon sacristy, by Bramante: it is a perfect gem of architecture, with most exquisite sculptures (executed about 1500) by *Caradosso*.

San Sepolcro, retains its ancient tower built in the 11th century; the rest is modern. It contains an excellent *Luini*, our Lord crowned with thorns. Many other figures are introduced; perhaps the members of some pious fraternity or guild.

San Giorgio in Palazzo, a very ancient church, but much modernized, contains a chapel rich in frescoes, and one beautiful oil painting by *B. Luini*, the Entombment of Christ.

San Tomaso in Terra amara; good as to its architecture, and with paintings by *Procaccini* and *Aurelio Luini*. It is said to derive its name from one of those acts so characteristic of the tyrants of Italy. The priest of the parish had refused to read the funeral service over one of his poor parishioners, unless his widow would previously pay the fees. The woman burst out in loud lamentations; when Giovanni Visconti, riding by, asked the cause of the disturbance. — "Bury him gratis," exclaimed he to the priest, who complied; but, like the choristers in the ballad of the Old Woman of Berkeley, repeated the dirge with a quaver of consternation. And, when the service was finished, "Now," said Visconti, "throw him in." And the miserable priest was buried alive with his parishioner. The story adds that, as they were casting the earth over the priest, he cried out, "Come questa terra è amara!" from which the church derives its present name.

San Stefano in Broglio, a very ancient basilica, rebuilt by Archbishop Visconti, the successor of San Carlo, and completed by Cardinal Federigo. It was also called *St. Zaccaria alla Ruota*, from a species of wheel of terra-cotta with the inscription "*Rota sanguinis fidelium*," formerly fixed against a pillar, and afterwards deposited in the sacristy; but recently it

has been again concealed or removed. Perhaps from the fear of exciting ridicule, or scepticism, the Roman Catholic priests are often very shy of showing similar objects. Near the pillar is a species of rude urn, now buried in the pavement up to its rim, and covered with a grating. This is called the "Pietra degli innocenti." Who the innocents were is a subject of great discussion, and so also with respect to the "rota:" some say it commemorates the martyrdoms in the earliest ages of the church. In the modern history of Milan an important fact is connected with the "Pietra degli innocenti." Hard by perished one to whom that name did not apply, Galeazzo Maria Sforza, slain December 26, 1476, by the three conspirators Carlo Visconti, Girolamo Olgeato, and Giovann' Andrea Lampugnano. They were instigated by Cola Montano, a man of letters, who, fanaticised by the study of ancient history, urged his disciples — and he had many — to imitate the examples of those who had perished in the extirpation of tyranny. Galeazzo, besides all the ordinary and extraordinary vices of a despot was possessed by that demoniacal insanity of cruelty which seems to have been a permanent moral epidemy amongst the Italian sovereigns.

The baptistry has been just fitted up with good stained glass by Oldrino, the best manufacturer in Milan.

San Antonio Abate, built in 1654 from the designs of Richini. It contains seven chapels richly ornamented with marbles and paintings; amongst the latter several by *Procaccini*. The vaulting of the nave is painted by *Carlone*; the subjects relate to the Crucifixion and the Miracles of the Cross. The choir is equally painted in fresco by *Mercator*: the subjects are taken from the history of St. Paul the Hermit, and St. Anthony the patron saint.

San Eustorgio. One of the oldest foundations in Milan, having been dedicated in the fourth century, A.D. 320, and one of the few remains of ancient Milan which escaped the destruction under Barbarossa. After many vicissitudes it became a Dominican monastery. It has been much altered, but contains some remarkable monuments and memorials; the whole however has a neglected and almost ruinous appearance of fallen grandeur. "Crypts and chapels above and below, spreading in various directions, ascending and descending, now a mixture of mystery and misery."— *MS. Journal.* As a repository of monuments, it is, next to the cathedral, the most interesting in Milan; and peculiarly pointed out by Cicognara as worthy of more notice than they receive. All have suffered more or less from French Vandalism. The armorial bearings have been defaced, the inscription chiseled out, displaying all the wantonness of mischief. In their present state it is very difficult to make out to whom the tombs belong. The Chapel of St. John has some which are very fine. That of a son of Matteo Visconti is amongst the earliest. It was erected towards the conclusion of the 13th century. The tomb of Martino Torriano is perhaps the only memorial left of that once powerful family; he died about 1262. The tomb of Steffano Brevio (ob. 1485) is of very delicate cinque-cento work. It stands in a chapel by *Bramante*. The fine tomb of Gaspar Visconti exists, though mutilated, and the bearings upon the shields have been obliterated by the revolutionists; but some traces of the insignia of the Order of the Garter may yet be discerned. Gaspar obtained this distinction in consequence of his having been repeatedly despatched to the court of Edward III., upon the negociations for the matrimonial alliances effected or proposed between our royal family and the Visconti: he died about 1430. The tomb of Agnes the wife

of Gaspar has been also much injured. It appears to have been taken down and the fragments rebuilt, but not exactly in their original position. The costume of the principal figure is curious: she holds an enormous rosary. In this church George Merula is interred, one of the learned men whom Lodovico Sforza, anxious to obtain popularity, invited to Milan, where he enjoyed an ample pension till the day of his death. Merula stood very high as a Latin scholar, and it is to him we owe the first edition of Plautus; but letters did not sweeten his temper, which was a concentration of wormwood. He lies near the sacristy.

An enormous sarcophagus, destitute of sculptures or inscriptions, once contained the relics of the three kings of the east. When we say that it has no inscription, we exclude a modern one in paint or distemper. At the approach of Frederick Barbarossa the citizens removed the relics from this church, which then stood without the walls, to another, deemed more secure. But in vain; upon the fall of the city the relics became the trophies of the victor, and were removed to "Cologne on the Rhine." Opposite is a basso-relievo representing the Nativity and the Arrival of the three Magi, which, as appears from the chronicles of the monastery, was put up in 1347. It is supposed to have been executed by some of the scholars of *Balduccio di Pisa*. The shrine or sepulchre of San Pietro Martire, by *Balduccio* himself, is an exceedingly beautiful specimen of Tuscan art. Cicognara considers it as a master-piece. *Balduccio* was one of the artists invited by Azzo Visconti for the adornment of his metropolis. This is the most northern specimen in which the English traveller will first see a style uniting pure Gothic architecture to the greatest elegance of design. The general plan is like that of the shrine of the Confessor in Westminster Abbey, which, as is well known, was by a Florentine artist; a lower story, a base supported by eight beautiful columns, and the sepulchre above. Fine statues, full of grace and simplicity, stand in the Gothic arches below; The Doctors of the Church — St. Thomas and St. Eustorgius. More interesting to the stranger, because more novel, are the allegorical representations of the Virtues. Beyond the Alps such allegories are but rare; not occurring very often in the Gothic buildings of France, and still more seldom in England, but they are amongst the peculiar characteristics of the Pisan school; — Charity, — Faith, — Fortitude. — Prudence represented as having three faces, contemplating past, present, and future. — Hope looking upwards and grasping a nosegay of budding flowers, much more poetical and true than the common attribute of the anchor, which rather belongs to Faith. — Obedience holding a Bible. — Liberality pouring forth the liquor from her vase. On the tomb above are the miracles of San Pietro Martire. *Balducci* has subscribed his name and date to this monument, — "Magister Johannes Balducci de Pisis, sculpsit hanc archam, anno Domini, 1339." The high altar was erected by Giovanni Galeazzo Visconti. It is in a neat and good Gothic style; with bold alto-relievos. The draperies and general action of the figures show much skill. On either side are paintings ascribed to *Luini*, but of which he is entirely innocent. In the Chapel of the Annunciata are good frescoes by *Crespi*; the group of the Visitation is yet very rich in colouring, but like all the rest of the church they are suffering from decay and neglect. The first chapel on the right is thought to have been designed by *Bramante*; here is a *Borgognone*. The Virgin crowned by Angels; St. James, St. Ulric, and some other saints; the heads are fine. In the Torriano Chapel are remains of the frescoes of

the three *Procaccini*, who all worked together. One of the historians of Milan exclaims, speaking of them, "rara concordia fratrum!" A modern painting of St. John, lately put up by a religious guild or fraternity, attests the decline of Milanese art. On the outside of the church is a brick pulpit, from which it is said that San Pietro Martire preached to the multitude against the Cathari and other heresies which then abounded in Milan. It was a species of Paul's Cross pulpit, or like that at Magdalene College. Fra' Pietro did not, however, content himself with preaching. He was a merciless persecutor who brought in all the horrors of the Inquisition, and fell a victim quite as much to the fears as to the revenge of those who slew him near Barlassina, 6th of April, 1252. He is one of those men by whose acts the Roman Church has been most disgraced; and through whom the Roman church has justly incurred an odium from which she never can be relieved until she distinctly and authoritatively disclaims the cruel spirit by which she was then guided. He was most unworthily canonised thirteen years after his death, which forms the subject of Titian's celebrated picture, painted for Venice. The adjoining convent has been turned into a barracks.

San Marco, a fine and ancient Gothic church built 1284, contains many good pictures of the Lombard school.

San Nazzaro. This basilica was founded by St. Ambrose, (A.D. 382.) and dedicated to the twelve Apostles. Portions are ancient, but the original lines are exceedingly obscured by additions and ornaments. The most striking feature of the church is the vestibule by which it is entered. This is the sepulchral chapel of the Trivulzii, which contains a most interesting series of monuments of this illustrious family. They are remarkably simple, figures as large as life, in the armour, dress, and garb of the times, true portraits in marble, reposing upon their sarcophagi.—Antonio (d. 1454;) the father of the great Trivulzio, who, upon the death of the last Sforza, turned the dubious scale in favour of the Visconti.—The great Gian' Giacomo, (died 1518,) Marquess of Vigevano, his laurel-crowned head pillowed upon his corslet, with the inscription "Johannes Jacobus Magnus Trivultius Antonii filius, qui nunquam quievit quiescit, tace." This was the Trivulzio, who, banished from Milan, returned at the head of the French army, and may be said to have been the main cause of the ruin of his country. Those who had profited by his treason respected him not: an affront received from Lautrec led him, at the age of eighty years, and in the depth of the winter, to seek an audience of the heartless Francis I. It was denied. Trivulzio placed himself in the way of the king. "Sire," said he, "hear a man who has been forty years in the service of your crown, and who has fought eighteen battles against your enemies." The "chivalrous monarch" passed on. Trivulzio sank under fatigue and anxiety, and felt sick. The "gallant monarch," the "father of letters," &c. &c., sent a "gracious message" to the old broken-hearted warrior; but he died a few days after; and was buried, as the French say, at Bourg de Chartres, near Mont-Clery. The maréchal was the founder of the chapel; and if he erected, as some believe, his cenotaph in his lifetime, it must become a question which kind of epitaphs are likely to be most true,—those which others write for us, or those which we write for ourselves. That he endowed the chapel is certain, as appears from an inscription yet remaining. But his grandson seems to claim the monument.—The two wives of the marquess, Margareta Colleoni, died 1488, and Beatrice d'Avalos, sister of the Marquess of Pescara. — Gian' Nicolo, died 1512,

the only legitimate son of the marquess; as zealous as his father in the interests of France, and who, had he lived, would probably have equalled him in military fame.—Paula Gonzaga, the wife of Giannicolo; — Ippolita, Luigi, and Margherita, — maiden, boy, and infant, children of Giannicolo, all lying side by side; — And, lastly, Gian' Francesco, died 1573, the son of Giannicolo, who served, both Francis I. and Charles V. changing sides as was most convenient to him.

It was he by whom these monuments were erected, as commemorated by him in an inscription, which seems to apply to the whole series. All the monuments, however, are cenotaphs, the real place of sepulture being in the catacombs below. The chapel is said to be designed by Bramante, and altogether is one of the most remarkable of its kind in Milan. But the tombs are placed so high that you cannot make out the details, excepting by using an opera glass. The church is strangely long and broad in its proportions. In the baptistry is some good ancient stained glass, perhaps Flemish. A good fresco, representing the martyrdom of St. Catherine, and a fine Holy Family by *Luini*, are well preserved; the one is in the ante-church, the other in the church itself.

San Maurizio Maggiore, or *Monasterio Maggiore*, said to stand upon the site of a temple of Jupiter, from whence the columns supporting the tribune of Sant' Ambrogio were brought, but this is a doubtful tradition. The campanile of the church is traditionally supposed to have been one of the three hundred Roman towers which defended the city, and to have served as a prison for saints and martyrs, and a fragment of Roman wall may be discovered in the monastery. The front, by *Bramantino*, is good; but the pride of the church is in the very exquisite pictures of *Luini*, which cover the walls, some in the nave and some in the choir, which, according to the ancient monastic fashion, is separated by a lofty screen, also covered with paintings. In the nave or ante-church, on either side of the high altar, are exquisite paintings, one representing the donor, the other his wife, each attended by four saints, noble and graceful figures; above are lunettes, elegant, deep, and good. Above these are three frescoes, by *Gaudenzio Ferrari*; in the centre the Assumption of the Virgin, very good. Only four of these frescoes are by *Luini*: it is a pleasure to see the well-proportioned and graceful figures, entirely free from all affectation, which they represent. The remaining frescoes, by which the walls are covered, are all good of their kind. Those in the Nun's Church are far more injured, but portions of these are beautiful; especially the Adoration of the Magi and the Baptism of our Lord, which are immediately at the back of and above the high altar. All here are *Luini*, and parts are fine, simple, and dignified. The medallions in the small clerestory gallery which entirely surrounds the Nun's Church, opening by semi-circular arches from one division into another, and painted all over in fresco, are very elegant and beautiful. An artist might find much to study in this neglected building. To inspect this portion of the church you must obtain permission from the superior; but a zwanziger will do as well. The well worn prayer-books of the nuns, into which great clumsy spectacles are often laid to keep their places, are touching memorials. The monastery is now used as a species of house of refuge for the surviving nuns of the suppressed convents. Between forty and fifty of these poor old women have collected again since their dispersion by Napoleon, and they live in cells round the cloister adjoining the church.

It is here that the merits of *Luini*

can be best understood. Here his paintings are not seen as detached specimens in a gallery, merely as works of art for the connoisseur, but as integral portions of the building. They are very remarkable for their depth of colour, harmony, and smoothness, quite analogous to that which his oil paintings possess, and yet not purchased by any deficiency in general *effect*. The whole church is painted; the roof with Gothic tracery, which appears to have served as the precedent and pattern for that of the cathedral. And, though not injured, the whole fabric has a touching aspect of *old age;* yet infinitely preferable to what it would assume if it were smartened up and renovated.

San Vittore al Corpo, formerly a convent of the monks of St. Olivet, in earlier periods a Basilica, vying in dignity with the cathedral. It was rebuilt (1576) by *Alessi*, by whom we have so many buildings at Genoa, and has great beauty: yet, with the qualification that his talent was certainly better adapted for palaces than churches. He intended to add a magnificent cortile; but this part of the design was stopped in its progress. The interior is splendid. The vaulting exhibits that union of plastic work and colour, which, almost peculiar to Italy, produces such an effect of elaborate magnificence. It is divided into compartments of raised work, foliage and figures, within which are paintings of saints, martyrs, and angels, not so small as to fritter away the general aspect, and not so large as to intrude upon the architecture. This portion is a perfect model of internal decoration.

The stalls of the choir are of the 17th century. They are of walnut-tree wood, and the carvings represent the events of the life of Saint Benedict. The drawing is good; and though the Italian productions of this class are not generally known, they are quite equal to those of the Netherlands, which have so much more general reputation. The paintings on the high altar are by *Salmeggia;* Saint Bernard, and Saint Victor, the patron saint, on horseback, the horse leaping forward with much effect. *Five* Saint Victors are honoured by the western churches. The Patron of this church suffered martyrdom upon the site which it now occupies. He was a soldier in the army of Maximinian, by whose command he was tortured and beheaded, A. D. 303. Another *Salmeggia* represents Sta. Francisca Romana, the foundress of the order of the Oblate or Collatine Nuns, comforted by the appearance of her guardian angel. Other paintings are, *Camillo Procaccini*, subjects from the Life of Saint Gregory the Great, — his Litanies during the great pestilence; — his attention to the poor — and the feast given by him after the cessation of the plague. In this composition the table is placed in singular angular perspective; the sons of Totilla falling down before him. The colouring is very forcible and rich; *Crespi*, St. Peter receiving the Keys: the Sibylls. The Lions refusing to devour the Body of Saint Victor; *Spagnoletti*, Saint Andrew and Saint Peter. The cupola is painted by *Moncalvo* and *Crespi*; the choir by *Figini*: by the last-named artist is also a fine series in the chapel of Saint Benedetto. — *Ercole Procaccini*. San Bernardo, instituting his Order. The Capella Aresi, with its fine black marble columns, should also be noticed. The sacristy is a fine chamber with noble carvings; it contains several good pictures, of which the best is the Martyrdom of Saint Victor, by *Camillo Procaccini*; the pious resignation of the saint is well contrasted with the ferocity of the executioners.

San Lorenzo. The history of the fabric of this basilica is probably connected with that of the *Colonne di San Lorenzo*, the only vestiges, with the exception of the solitary pillar

near San Ambrogio, of the architectural magnificence of Roman Milan. They are sixteen in number, of the Corinthian order, standing upon a noble basement. Mouldering, fire-scathed, shattered by violence, these relics contrast strangely with the bustle and vivacity of the street in which they stand. According to the earliest Milanese historians, they are portions of the Temple of Hercules, built by Maximinian in honour of his tutelary deity. Modern antiquaries consider them as portions of the peristyle of the baths of Hercules, commemorated by Ausonius in the epigram to which we have before alluded. The constructions which can yet be traced in the adjoining church, and which were formerly much more extensive, render it most probable that those who contend — and the contest has been carried on with much vehemence, — that the columns formed part of the baths, are in the right, unless the question be compromised by supposing that temple and baths were conjoined in one building. An inscription in honour of Lucius Verus, built into a pier, has evidently no concern with the columns, and another containing the following letters: A. P. N. T. I. S., which is supposed to be a part of the original edifice, does not afford much explanation. The style is very evidently that of the Lower Empire, and have much *grandiosity* of style, though departing from Vitruvian rule. The ancient church of San Lorenzo fell down in 1473. It had previously sustained many mischances, particularly in 1071, when it was burnt. It was by this fire that the columns were so much damaged. *Pellegrini*, the builder of the Escurial, a good painter as well as an architect, was employed by San Carlo Borromeo to give the designs for the new structure, but they were partly altered by *Martino Bassi*. The interior of the building has much fancy and elegance; the Ionic order prevails in the second or upper division. The general *notion* of the arrangement is that of the centre of San Marco, deprived of its Byzantine character. The Basilica communicates with the very ancient church of St. Aquilino, founded by Adolphus, the King of the Goths and successor of Alaric, but who aspired to the glory of being the protector, not the destroyer of Rome. In this chapel is the very remarkable tomb of Adolphus (or Ataulphus), and of his wife Placidia, the sister of the Emperor Honorius, whose part in this eventful period of the history of the declining empire is that of the heroine of romance, conquering her victor by her charms.

"The professions of Adolphus were probably sincere; and his attachment to the cause of the republic was secured by the ascendant which a Roman princess had acquired over the heart and understanding of the barbarian king. Placidia, daughter of the great Theodosius and of Galla, his second wife, had received a royal education in the palace of Constantinople; but the eventful story of her life is connected with the revolutions which agitated the western empire under the reign of her brother Honorius. When Rome was first invested by the arms of Alaric, Placidia, who was then about twenty years of age, resided in the city. The victorious barbarians detained, either as a hostage or a captive, the sister of Honorius; but, while she was exposed to the disgrace of following round Italy the motions of a Gothic camp, she experienced, however, a decent and respectful treatment. The authority of Jornandes, who praises the beauty of Placidia, may perhaps be counterbalanced by the silence, the expressive silence, of her flatterers; yet the splendour of her birth, the bloom of youth, the elegance of manners, and the dexterous insinuation which she condescended to employ, made a deep impression on the mind

of Adolphus; and the Gothic king aspired to call himself the brother of the emperor. The ministers of Honorius rejected with disdain the proposal of an alliance so injurious to every sentiment of Roman pride; and repeatedly urged the restitution of Placidia, as an indispensable condition of the treaty of peace. But the daughter of Theodosius submitted, without reluctance, to the conqueror, a young and valiant prince, who yielded to Alaric in softness of nature, but who excelled in the more attractive qualities of grace and beauty." — *Gibbon.*

Both these tombs are without inscriptions, in the ancient form of the sarcophagi of the Romans, but of very plain bold workmanship. The monogram of Christ, — a descending dove, — a species of Runic knot, — are the only ornaments. They perhaps bespeak the hand of a Gothic artificer: at all events, they testify how anxiously the early Christians (at least many of them) attempted to avoid any representation which could tend to image worship, that is to say, idolatry under another name. In this chapel are two very early Christian mosaics, perhaps amongst the oldest existing specimens of Christian art. Our Lord in the midst of the Apostles, a fountain gushes from his feet as an emblem of the living waters; and the Sacrifice of Isaac, evidently intended merely as appropriate decorations, and as the means of exciting good and useful thoughts, but in no wise presented as objects of adoration. It is thought, and not without great probability, that this building, which is an octagon, was originally one of the chambers of the ancient baths. The shrine of Saint Aquilinus, a rich specimen of pietra-dura work, stands in the centre. In the main church is the tomb of Giovanni Visconti, half rising from the sleep of Death. Also the fine sepulchral monument of Giovanni Costi, 1538; artist unknown.

Amongst the paintings are the following: — *Aurelio Luini.* The Baptism of our Saviour — very tender and sweet. *Ercole Procaccini,* the Martyrdom of Saints Hippolytus and Cassianus, a forcible and grand picture. *Morazzone,* the Visitation — a fine frescoe, artist unknown, representing the discovery of the body of St. Natalia.

Santa Maria Incoronata. — Built 1451, at the expense of Francesco Sforza. It contains a good *Procaccini,* and a remarkable monument of Gabriele Sforza, 1458. The basso-relievos, also in the Capella Bossi, should be noticed.

We must now pass to the civil buildings of Milan, the first in rank being the

Palazzo della Imperiale e Reale Corte, close to the cathedral. This imperial palace, which receives the Emperor when he visits his Lombard capital, and is the continual residence, for six months in each year, of the viceroy, is built upon the site of the very magnificent structure raised by Azzo Visconti, about 1330. This was one of the largest and finest palaces in Italy, and was richly decorated with paintings by Giotto. After repeated partial demolitions, the whole, excepting the church of *San Gotardo,* included in the present palace as its chapel, was finally demolished towards the close of the last century. Azzo's tower, or spire, which is still standing, is very curious, both in itself, and as showing the taste which prevailed at the period of its execution. It is a mixture of what we should call Norman, with an approximation, in some points, to the cinque-cento style, truly Lombard, and national. At the summit is the statue of an angel, of gilt brass, with which a singular story is connected. A bombardier, in 1333, being condemned to die, offered to beat down the head of the figure at one shot, and, being allowed his trial, he succeeded; and his skill purchased

his pardon. The angel continued without a head till 1735, when it was restored, as is testified in an inscription on the shoulders of the statue, which, however, we take upon credit, being free to confess that we never mounted the height to read the same. It was when proceeding to the church of San Gotardo that Giovanni Maria Visconti was slain, 16th May, 1412. The diabolical ferocity of this tyrant, continuing unchecked for ten years (for he came to his authority in 1402) shows how completely nations are sometimes, for their chastisement, deprived by Providence of the power of resistance. It was his regular pastime to feed his bloodhounds with human victims, delighting in the spectacle as he saw the animals tear the quivering flesh from the bones, with all the delight afforded to the citizens of Louisiana and Virginia where they pursue the same pastime in their bloodhound hunts of the Seminole Indians and negroes at the present day. That the cruelty of Giovanni Maria at last became perfect insanity, cannot be doubted; and it is equally clear that this insanity was the result of the unbridled cruelty in which he indulged. It is a curious fact that Giovanni Maria began his reign by granting a Magna Charta to the Milanese, and that he was a liberal and intelligent patron of literature. He is buried in the chapel, near the altar, but his tomb was destroyed by the French, and the interior of the chapel is now entirely modernised. The exterior of the choir retains its ancient aspect.

The present palace is a very handsome building, and is in capital *tenue*, being, as before mentioned, occupied by the viceroy during good part of the year. It contains abundance of frescoes, which at this moment are interesting, in consequence of the proposed revival of the art amongst us. The show parts of the palace are the following: — *The Bath*, arabesques on the ceiling, not much above the ordinary style of house decoration. *Saloon*; Night and Morning, by *Martin Knoller*, a Tyrolese, a scholar of Rafael Mengs, weak in the colouring, but graceful in the design. *Great Saloon*; nothing remarkable, excepting the elegant floor of terazzo, in compartments. *Salle-à-Manger*; ceiling, the Four Seasons, by *Treballesi*. *Small Dining Room*; a very elegant cabinet, with medallions on chiar'-oscuro. *Sala di Representazione*; ceiling by *Appiani* and *Hayez*, Jupiter and Mercury. *Sala di Audienza*; ceiling by *Appiani*. History inscribing the deeds of Napoleon upon the shield of Minerva; in the four angles, the four quarters of the globe. *Imperial Throne Room*; by *Appiani*. The Apotheosis of Napoleon, he being represented in the character of Jupiter upon an eagle, considered as the best of the series. *Present Throne Room*; Marriage of Napoleon and Maria Louisa, by *Hayez*. *Ball Room*; The Coronation of the present Emperor, as King of the Lombardo-Venetian Kingdom, also by *Hayez*. — The Great Ball-room is a splendid old-fashioned apartment. Its principal feature is a gallery supported by Caryatides, executed by *Calano*, a Parmesan artist. They are cleverly varied. Small *Ball Room*, an Egyptian Hall; i. e. a hall supported by internal ranges of columns, like the well-known scene of civic hospitality at the Mansion House, a building most unjustly criticised. Lastly, a room hung with tapestry from the Hampton Court Cartoons. There seems to have been many more repetitions of those designs of Raphael than has been usually supposed. *Appiani* was quite master of all the mechanical part of his art, his colouring is good, and his designs correct; but as compositions, these works are ambitious, and yet as tame and spiritless as if intended for copies at a young ladies' boarding school. In short, the thorough offspring of the school of David.

The Piazza de' Mercadanti is remarkable as containing some remains of old Milan, though now so smart and trim that at first their originality will not be recognised. In the centre rises a large square building, standing upon open arches, of which the upper portion is used as a depository for the papers of the public notaries of the city, whilst the arches *below*, are employed as a species of market. This building was the *Palazzo della Ragione*, where, in earlier times, the magistrates of the commonwealth of Milan assembled, and where the ducal courts of justice sat in after times. It was begun in 1228 by the Podestà Aliprando, and completed 1223 by the Podestà Oldrado Grosso, otherwise Oldrado di Treceno of Lodi, whose effigy still remains in a small niche on the north side. He is represented mounted on his steed in full armour, very curious for the costume, but still more so, perhaps, for the inscription, which recounts his good and doughty deeds in extirpating heresy.

"Qui solium struxit, Catharos *ut debuit* uxit."

"The Cathari here mentioned were Manichæan sectaries, whose name, corrupted into *Gazzari*, was transformed by the Germans into *Ketzer*. The last word should be *ussit;* but the author of the inscription took the poetical licence of altering it into uxit, in order to unite both rhyme and reason. After having paid your respects to Oldrada in the north, you may pass to the south, and on the archivolt of the second arch, you will observe a figure, whose original uncouthness is rendered so much more indistinct by the thick coats of whitewash with which it has been decorated (whitewashers seem to be an European nuisance), that if, as children use, ten *guesses* were given to the stranger, he would assuredly be foiled at the last in guessing what the thing may be. This mysterious figure, then, which belonged to a much older structure, and was thus preserved in the 13th century, out of respect for its then remote antiquity, is no other than the once celebrated *half-fleeced*, or *half-fleecy* sow, by whose augury *Mediolanum* was founded, and from which the city derives its name. How Bellovesus, the Gaul, was guided to place his settlement, just as the sow and seven pigs settled the fortunes of Alba, cannot be here told; but it is very remarkable that this tradition, so unclassical in its language, was exceedingly current in the Roman age, the Sus Lanigera being commemorated both by Claudian and Sidonius Appolinaris." — *MS. Journ.*

Claudian, in his epithalamum upon the marriage of the emperor Honorius with Maria, the daughter of Stilico, thus describes Venus as repairing to Milan, where, as it should seem, the hide of the woolly sow was still preserved: —

"Continuò sublime volans, ad mœnia Gallis
Condita, lanigeræ Suis ostentantia pellem
Pervenit."

And Sidonius Appollinaris, by the description of "the city named after the woolly sow," includes in one distich, Ravenna and Milan: —

"Rura paludicolæ temnis populosa Ravennæ,
Et quæ lanigera de sue nomen habet."

The Piazza is surrounded by other buildings, possessing much historical interest, and not devoid of picturesque beauty. Of these, the most curious in aspect is that called the *Loggia degli Osii*, from the family who defrayed much of the expense of the structure, which was begun in 1316. From the balcony, or "*ringhiera*," in the front, the real or implied assent of the citizens was asked by the Podestà to the acts of government, and the sentences passed upon criminals were proclaimed. A row of shields, with armorial bearings, decorate the front, being the coats of arms of the principal families, including the Sforza, and the Visconti,

and also those of the banners of the city. It is of a plain but elegant Gothic, and, as such, was much admired by Mr. Hope. Another is the ancient *Palazzo della Città*, or, as we should say, the Town Hall, a building, perhaps, of the 16th century. The standard of the city was preserved there until very recent times. On the south side is the ancient college, whilom of the doctors of civil law. It was built by Pope Pius IV., about 1564. The interior has some tolerable paintings of the 17th century, which should be noticed by those who are anxious to study the nicer peculiarities of the Italian schools.

This part of the city is the heart of business. Here is a goldsmith's street, but very inferior to that at Genoa; and the *Contrada di Santa Margherita*, the *Row* of Milan, almost wholly composed of booksellers' shops, the trade both of old and new books being very flourishing. The brothers *Vallardi* are well known as publishers. There are also several good booksellers in the *Corso di Porta Orientale*. *Sonzogna* will be found to be a very dependable and intelligent tradesman.

Palazzo delle Scienze e delle Arti.—This is the *official* name of the great establishment, which, when it belonged to the Jesuits, was called the Collegio di *Sta. Maria in Brera*, or, more shortly, the *Brera*, by which name it is still generally known. It might be called Saint Mary's in the Fields, for the old Lombard word *Brera* is derived from the same root as the French *Prairie*, and means the same thing. The establishment originally belonged to the order of the *Umiliati*. Some of the principal members of the order having, as before mentioned (p. 162.), conspired against the life of San Carlo Borromeo, they were entirely suppressed. Their dissolute conduct had already excited great scandal; and the rigid discipline which, from that period, began to be strictly enforced by the papal see, called down their condign punishment. The Jesuits were put in possession of the Brera in 1572, upon condition that they should establish both what we may term a high school and a college, a duty which they executed with their usual ability, till they were expelled in their turn.

The ancient church has been demolished by the French. It was a sumptuous building, in the best cinque-cento style. Some mutilated fragments of the carvings are preserved in the museum. The present buildings are still very extensive, and now contain within their walls (besides a chapel) the apartments occupied by the "Reale Academia," the schools of various branches of the fine arts, as well as for the "Real Institute delle Scienze," and some other learned societies, and partly by the gallery of paintings, the library, and some subsidiary collections.

The *Pinacoteca*, of the Brera, or gallery of paintings, is a collection which, though somewhat deficient in particular schools, is nevertheless of very great value. The pictures, however, gain nothing by their arrangement. There is no attempt at classification, and the badly lighted, unornamented rooms show them to the least possible advantage.

In the first room many frescoes are inserted in the walls, having been cut to a considerable thickness out of the places where they were originally painted. The collection is interesting and beautiful, chiefly of the noble school of Leonardo da Vinci, by whose pupil *Luini*, so many of the churches in Milan are decorated. By him are,—(1.) Three Girls, playing apparently at the game of hot cockles: a most graceful and pleasing picture.—(2.) A Youth riding on a white horse.—(4.) A Child seated amongst vines and grapes.—(5.) St. Sebastian.—(7.) The Virgin and St. Joseph proceeding to their marriage at the temple.—(8.) The Virgin and Child, most pleasing and

graceful design. —(9.) Two Minstrels; such as used to accompany wedding processions, and probably intended as a portion of No. 7.: (10.) A Sacrifice to Pan.—(11.) The Metamorphosis of Daphne.—(12.) A Madonna.—(13.) A Virgin and Child.—(14.) A bishop.—(15.) The Dream of St. Joseph.—(17.)—*Vincenzio Foppa,*—The Martyrdom of St. Sebastian; one of the finest works of this artist: it displays a rigorous study of form.—(18.) The Israelites preparing to depart from Egypt.—(19.) The Dedication.—(20.) An Angel.—(26.) The Infancy of the Virgin. (27.) Of his school also is a San Lazzaro.—(28 and 29.) Beautiful Sta. Marta, *Bernardino Lanini,* and Sta. Marcella, school of *Luini;* and by *Luini* again are (30.) The Birth of Adonis.—(31.) An angel.—(32.) St. Anna and St. Joachim.—(33.) The Birth of the Virgin.—(34.) A design of the Body of St. Catherine, carried by three Angels floating in the air to the Sepulchre: very elegant and graceful.—(35.) A Cherub.—(36.) The Virgin and Child, with Saints, and an Angel tuning a lute. This fresco bears his name, and the date, 1521: a beautiful and simple design, much like Leonardo da Vinci.—(37.) The Almighty.—(38.) A Cherub.—(39.) The Presentation of the Virgin in the Temple.—(40.) The Prophet Habakkuk awakened by the Angel.—(41.) St. Anna.—(42.) St. Anthony of Padua.—(43.) The History of Joachim and Anna, in three connected pictures, has a grand freedom of conception, united with a noble execution. *Gaudenzio Ferrari* (48 and 49) has two charming designs of the Salutation and Dedication in the Temple.—(50.) The Adoration of the Magi, in three compartments, also by *Gaudenzio Ferrari:* a very fine picture, full of action and beauty, and of character and strangeness, in the figures of the Moors, pages, dogs and other attendants on the aged Magi.—(51.) Two Angels.—(56.) The Transfiguration.—(57.) St. Ursula.—(59.) St. Joseph.—(61.) The Redeemer.—(62.) A Portrait of a Young Lady.—(65.) Another Portrait of a Lady, larger.—And an Angel flying, by *Luini,* (66.) is also beautiful.

The first room of the oil pictures contains from No. 1. to 43. Here is (5.) The Virgin and Child, with St. Margaret, St. Jerome, St. Petronio, and an Angel, by *Parmigiano,* very fine, although with this artist's exaggerated expression.—(6.) St. Jerome in the Desert, *Titian.* In the foreground is the saint, kneeling on the rocky ground, his eyes fixed on the crucifix, and grasping a stone, with which he appears in the act of striking his breast. The action is simple and energetic. The distant landscape beautiful and richly coloured. A larger picture of the same subject is in the Escurial, of which this has been thought to be the first design.—(10.) The Virgin and Child, with St. Anthony of Padua, *Vandyke:* a charming design, though apparently injured.—(11.) The Virgin and the Twelve Apostles, *Paris Bordone.*—(15.) The Saviour, with the Virgin and St. Dominick and a Host of Angels: by the same artist, with his name.—(16.) St. Clara and St. Catherine, *Guercino.*—(18.) The Virgin and Child, with St. John the Evangelist, St. Petronio, and many Cherubs, *Domenichino:* larger than life, and of a fine and classical taste.—(20.) The Virgin, St. Joseph, and St. Theresa, *Guercino.*—(21.) The Woman taken in Adultery, with many figures, *Agostino Caracci.*—(22.) The Canaanitish Woman at our Lord's feet, with several Apostles, *Ludovico Caracci.*—(26.) The Baptism of our Lord, *Paris Bordone.*—(27.) The Woman of Samaria at the Well, *Annibal Caracci:* elegant figures, and fine design, but dark.—(32.) The Magdalene, with an Angel, *Procaccino.*—(35.) St. Cecilia sinking from her wounds, but her

eyes fixed on heaven, supported by two Angels, also by *Procaccino*: beautiful. —(36.) Our Lord going to Mount Calvary, *Daniel Crespi*: a picture full of figures, in which the expression of the Saviour and the sympathy of the daughters of Jerusalem are finely contrasted with the ferocious soldiers who are surrounding our Lord. —(41.) The Holy Family, with St. Theresa and St. Catherine, *Campi*: good. —(43.) The Martyrdom of St. Stephen: a picture crowded with figures, *Daniel Crespi*. The countenance and action of the saint as touching and beautiful as that of the murderers is powerful and animated. —(44.) The Adoration of the Magi, called a *Titian*.

The second room contains from 44. to 71. (45.) A Pietà, with many figures, by *Garofalo*. —(47.) Another Pietà, by *Tintoretto*: a fine group, full of deep feeling and intense interest. —(48.) The Assumption of the Virgin, *Moroni*. The group of apostles below is full of animation and character, while the Virgin and Angels above are very feeble. —(49 and 51.) St. Gregory and St. Jerome, St. Ambrose and St. Augustine, with a glory of angels around, by *Paul Veronese*. The figures fine, but confused and unsuccessful as to effect. —(52.) St. Benedict, the father of the monachism of the West, under temptation, *Palma the younger*, good. —(53.) St. Roch visiting the Sufferers from Plague, the Virgin above, *Bassano*. —(56.) The Virgin and Child above, in glory; below, St. Jerome, St. Francis, and St. Anthony the Hermit, *Moretto*. The three saints below are all of a fine character, especially St. Anthony, whose whole figure, leaning on his crutch, is peculiar, and very striking. The bell he holds in his hand marks his character as asking alms for his brethren. —(60.) The Adoration of the Magi, with St. Helen, *Palma the elder*: very fine, especially the kneeling figure of the aged man, who is in the act of worshipping the Infant Saviour. —(61.) The Marriage of Cana, *Paul Veronese*. This celebrated and immense picture is not one of the most pleasing of this artist's works. It is confused in colour, and the heads want expression; and it is, moreover, very ill lighted. —(62.) The Virgin and Child, with two Angels in glory; and below, St. Peter, St. Paul, St. Jerome, and St. Dominick, *Girolamo Savoldi*, called *il Cavaliere Bresciano*. The four saints below, relieved dark off a bright sky, have a striking and fine effect; they are worshipping the Virgin and Child between two Angels seen in glory above, and very fine, as is the distant landscape. —(63.) St. Stephen, *Carpaccio*: beautiful, like Raphael's early manner. —(65. and 66.) St. Clara and St. Catherine, and St. Jerome and an Apostle, *Moretto*: fine, simple, and very noble figures; Titianesque in colouring. There is a considerable similarity between Nos. 63, 65, and 66. —(70.) The Holy Cross, with many Saints, *Tintoretto*. St. Helen and St. Catherine are the chief figures; St. Andrew and St. Dominick are amongst the others; the attention of all is earnestly directed to the cross: a fine picture. —(71.) St. Cornelius (a pope) St. Anthony, the Abbot, St. Cyprian, a page and priest, by *Paul Veronese*. This picture was evidently painted for the doors of an organ: the four saints, sometimes considered the Fathers of the Church, are animated and fine figures.

The third room contains from 72 to 128.

(75.) The Virgin with the Holy Trinity and many Angels, *Gentile da Fabriano*, figures about half the size of life: an old, curious and good picture. —(77.) The Virgin and Child, surrounded by Angels, *Niccolò Fulignate*, with his name, and the date 1465: a beautiful and unaffected specimen of the earlier manner of this artist, painted on wood. —(78.) A

picture divided by architectural ornaments into 3 compartments. In the first is the Virgin and Child; on her right hand are St. Peter and St. Dominick, and, on the left, St. Peter Martyr, and San Geminiano, *Carlo Crivelli:* the name and date, 1482, are on this curious and interesting old picture, of which the whole ground is of gold. — (86.) The Virgin and Child, with St. Andrew, St. Monica, the Emperor Sigismund, St. Ursula, and three angels below, playing on different instruments, *Bartolomeo Montagna.* The only specimen of this early and rather stiff master, but whose picture is nevertheless full of character in the actions and expressions of the saints: the date, 1499, is on the base of the picture, with the name of Montagna; and it is added that the altar for which it was painted was restored in 1715 by Girolamo "de Squartiis." — (90.) St. Mark preaching at Alexandria in Egypt, by *Gentile Bellini:* a striking picture; remarkable for its great size, as well as for the infinite variety of figures and costume. In the works of *Gentile* the heads display more softness than those of *Giovanni*, but much less character. In the distance a *cameleopard* is introduced, which Bellini probably saw and drew when he was in the East. — (96.) St. Peter Martyr, St. Nicholas, St. Augustine, and an Angel tuning his lute, *Gio: Battista Crina:* the knife with which he was martyred, represented on the head of St. Peter Martyr, has a singular effect, but this is, both in dignity of design and richness of colour, a very noble picture; the architecture and the distant landscape are carefully and beautifully painted. — (97.) The Annunciation, *Giovanni Sanzio*, father to Raphael: a remarkable picture. — (105.) A very beautiful and well-preserved old picture, *Andrea Mantegna*, divided by columns into 12 compartments, St. Mark in the centre, and various Saints around. — (107.) The Virgin and Child, with many surrounding figures, *Corradini*, called *Frate Carnevale:* many portraits, especially of the Duke of Urbino, are said to be introduced into this curious picture, which, it is believed, was much studied by Raphael. — (112.) Our Lord in the house of *Simon* the Pharisee, *Paul Veronese.* A fine picture, and full of figures. — (114.) A picture of the Florentine school, divided into 14 compartments, and interesting from the many Saints represented. — (117.) St. Ursula, surrounded by attendant Virgins, *Martino da Udine:* a picture of a tranquil, noble beauty. — (120.) The Virgin and Child with Angels: a specimen of the early Greek school. — (125.) The Virgin and Child, *Giotto.* — (128.) The same subject, bearing the artist's name, *Carlo Crivelli:* a curious old picture.

The fourth room contains from 129 to 164.

(130.) A pleasing Landscape, with two small figures, representing St. Francis and St. Anthony of Padua, by *Garofolo.* — (131.) A joint production of *Van Thielen* and *Poelemburg*, the first, whose name the picture bears for the flowers, the second, for the figures. — (136.) A female portrait, about three quarter size, *Vandyck.* — (140.) The Adoration of the Magi, with a multitude of small figures, on wood, *Lorenzo Costa.* — (141.) The Adoration of the Shepherds, *Giacomo Bassano.* — (142.) The Annunciation, *Francia:* a very perfect and good specimen of this artist, on wood. — (143.) The Holy Family, *Garofolo:* of the Virgin and St. Joseph, only portions of the figures are seen — the infant only is entire. (144.) St. Stephen disputing with the Pharisees, *Carpaccio.* — (145.) Our Lord bearing the Cross, *Annibal Caracci.* — (146. and 151.) Landscapes, by *Hobbima:* — (150.) The Virgin and Child, with St. Francis and St. John: a good specimen, of a small size, of *Schidone.* —

(155. and 161.) The Descent of Enęas into the Infernal regions, and the burning of Troy, *Breughel:* on copper, with a multitude of minute figures. — (154.) A Landscape, by *Bloemen.* — (157.) Women bathing, *Poelemburg.* These are samples of masters not so often found in Italy as in England.

The fifth room contains from 165. to 176., and has no pictures of any great note, though the works of *Paolo Matteis* (165.) *Liberale da Verona.* (167.). *Santa Croce.* (175.) are curious from the scarceness of the artists.

The sixth room contains from 177. to 209.

(182.) St. Anthony of Padua, *Carpaccio,* a simple and beautiful figure of a Monk, reading, and holding a lily in his hand. — (184.) The Virgin and Child, *Cesare da Sesto :* a beautiful little gem, with much resemblance to Raphael in the design. — (185.) The dance of Cupids, or the triumph of Love over Pluto, *Albano :* a most graceful and pleasing specimen. — (187.) The Virgin and Child, St. Francis, an Angel, and St. Joseph in the distance, *Annibal Caracci :* figures half lengths; and, though rather stiff, yet there is extreme tenderness in the action and expression of the Virgin. — (188.) A Pietà, *Giovanni Bellino,* with the artist's name. — (189.) St. Peter, St. Paul, St. John the Baptist; and at the base of the picture, a little angel, playing on the lute, *Moretto.* St. Peter, arrayed in pontifical robes, is in the centre, the keys are laid at his feet: his hand is raised in the act of benediction. St. John seems in the act of urging the acceptance of our Saviour by the beholders. The other saints are fine figures. — (191. and 197.) Dead Game, *Fyt,* very clever. — (192.) A Sea view, *Van Goyen.* — (195.) A Landscape, *Nicolo Poussin.* — (199. and 200.) Sketches of two Girls, attributed to *Tintoretto.* — (202.) The Portrait of the Artist and three other heads, *Annibal Caracci :* very clever. (204.) The Virgin and Child, *Giovanni Bellino.* — (208.) The Virgin and Child, St. Catherine, St. Francis and the Donor, *Moroni,* figures half length. — (209.) The Virgin and Child, *Giovanni Bellino :* figures three quarter length.

The seventh room includes from 210. to 230.

(210.) The Virgin and Child, St. Paul, St. John the Baptist, and an Angel playing on a Violin, *Marco d' Ogionno,* a good specimen of this rare artist: the heads are full of expression, especially that of the Virgin, which is beautiful and tender. Marco d'Ogionno was a pupil or an imitator of Leonardo da Vinci, and he made two or three excellent copies of the Cenacolo. — (214.) Abraham dismissing Hagar, *Guercino:* perhaps the most praised amongst the pictures in the Brera. It is by no means worthy of the reputation which it has so unaccountably acquired, whilst others of greater merit in this collection are comparatively little known. But a picture often gains a reputation by a *run* of opinion, just as easily and as undeservedly as other things and men do. The expression of Hagar's face, though troubled, is not of an elevated character of sorrow: it is almost vulgar; whilst the deep blue and red drapery of Abraham suggests the idea of its having been repainted. The figure of Ishmael is pleasing. (213. and 217.) Curious pictures on wood, divided by columns in the centre into 2 compartments, in which are represented saints, easily recognised either by their names being painted below, or by their respective emblems.—(218. and 222.) The Dedication and the Marriage of the Virgin, *Carpaccio:* pictures full of figures, and good samples of the artist. — (224. and 228.) A Winter and an Autumn scene, with many figures, *Bassano.*—(226.) Our Lord dead, and the three Marys: in distemper, *Andrea Mantegna :* singular and forcible

effect of foreshortening; but, though executed with great power, the effect is very unpleasing. — (229.) A Picture in 3 compartments, *Carpaccio.* St. Justina is in the centre: on her right is a pope; on her left, a bishop: a pleasing old picture. — (230.) The "Sposalizio," *Raphael.* This celebrated picture was originally at Citta di Castella. The French general Giuseppe Lecchi (1798) extorted it from the owners, and then sold his plunder to the Conte Salazar. The Count gave it to the Ospedale Maggiore, and the directors of that institution sold it (with some other pictures of small value) to the Pinacoteca for 53,000 francs. It is in the artist's early style, and bears much resemblance to P. Perugino in the rather stiff architectural, perspective, background, the arrangement of the figures, and a certain degree of hardness in the outline; yet the design and action is very graceful, and it is a most interesting specimen of one of Raphael's first works, bearing his name, and the date MDIIII in very conspicuous characters. It possesses in the highest degree that simple and devotional character, which, in his later productions, is displaced by a very different feeling. "The arrangement of this picture is simple and beautiful. Mary and Joseph stand opposite to each other in the centre; the high priest, between them, joins their hands; Joseph is in the act of placing the ring on the finger of the bride: beside Mary is a group of the Virgins of the Temple; near Joseph are the suitors, who break their barren wands — that which Joseph holds in his hand has blossomed into a lily, which, according to the legend, was the sign that he was the chosen one. In the background is the lofty temple, adorned with a peristyle. With much of the stiffness and constraint of the old school, the figures are noble and dignified; the countenances, of the sweetest style of beauty, are expressive of a tender enthusiastic melancholy, which lends a peculiar charm to this subject."—*Handbook of Painting.*

The eighth room contains from 231 to 255.

(234.) An Old Man's Head, bald, and with a large beard, *Titian.* — (235.) Sketch in water-colours, *Raphael,* of an allegorical group of naked figures, on paper. At the bottom of this very clever design, is written, as it is thought, by the hand of Raphael, the name of Michel Angiolo Buonarotti.—(237.) St. Peter and St. Paul, *Guido:* a remarkable picture, and not entirely like Guido. It was formerly in the Zampieri Gallery of Bologna. — (239.) A Head of a Man, believed to be that of the artist, *Giovanni Kupetzki.* — (240.) A Water-colour Drawing, called "Il Padre di Famiglia," *And. del Sarto:* very beautiful. — (242.) A Soldier, *Ambrogio Figino:* this clever picture is thought to be the portrait of Marshal Foppa. —(244.) St. Sebastian, *Giorgione;* considered his *chef-d'œuvre:* formerly in the archiepiscopal gallery.—(247.) The Virgin and Child, *Luini;* a very pleasing picture by this graceful artist. — (246 and 248.) Two Landscapes by *Canaletti.*— (254.) Portrait of a Monk, *Velasquez.*

The ninth room contains from 256 to 279.

(257.) The Presentation of the Infant Moses to Pharaoh's Daughter, *Bonifazio;* a fine and rich picture with many and varied figures: the two females with the child are very graceful, and seem portraits.—(259.) Noah drunk, and his Sons, *Luini:* a good picture, of an unpleasant subject. — (263.) A Female Portrait, *Rubens.* — (264.) The Portrait of a Man, half length, *Vandyke.*—(269.) Another Portrait, said to be by *Titian.* — (270.) A Female Portrait, *Geldorp, or Gualdrop:* good. — (271.) The Portrait of a Man, *Rubens.* — — (272.) Another, three quarters length, *Raphael Mengs.*—(274.) La

Sacra Sindone, *Guercino.* — (277.) The Virgin and Child surrounded by Cherubim, *Giovanni Bellino.* — (278.) The Assumption of the Virgin, *Moretto:* good. — (279). The Virgin and the Infant sleeping; above, a Glory of Cherubim, *Sassoferrato:* most lovely Virgin and Child.

The tenth room contains from 280 to 333.

(280.) The Virgin and Child, St. Anthony of Padua, St. Joseph, and many Angels and Cherubim, *Luca Giordano.* — (284.) St. John the Baptist in the Desert, *Gaspar Poussin:* St. John is represented as a child of about ten years old.—(285.) The Portrait of an Artist, three quarters length, *Deiner:* a very animated and clever picture. — (290.) The Martyrdom of San Vitale, with many figures, *Baroccio:* a good specimen of his light style.—(292.) The Descent of the Saviour into Limbo, *Zuccari;* with his name, and the date 1585. —(293.) A Stag-hunt, *Sneyders:* the dogs and stag excellent. —(294.) The Virgin and Child, St. Joseph, St. Catherine, St. John the Baptist, and St. Gaetano, *Pietro da Cortona:* the artist has put his name to this good sample of his style. —(297.) half length Portrait of a Sculptor, *Daniele Crespi.*—(299.) The Crucifixion, with St. Mary Magdalene and two other figures, *Pietro Subleyras,* with the artist's name, and the date 1744: good. —(300.) St. Jerome in the Desert, by the same artist. — (301.) *Procaccino.* A curious specimen of a picture designed for a gonfanon or church banner, and painted on both sides. On that now exposed is the Virgin and Child, with San Carlo and Sant Ambrogio and Seven Angels: the other side also has the Virgin and Child with other Saints and Angels. —(302.) A Holy Family, with many Angels, *Pompeo Batoni:* good. —(304. and 305.) Portraits, supposed to be of the artists, by *Crivelli* and *Palma* the younger. — (307.) A similar head; fine and expressive, *Panfilo Nuvolone.*—(308.) The Head of a Philosopher, said to be by *Guido.* (311. to 318. inclusive.) All portraits, and all considered those of the artists. They are an interesting collection, especially (316.), the portrait of *C. F. Nuvolone,* and (317.) Portrait of Mengs, by *Martin Knoller.* — (321.) The Disciples at Emmaus, by *Bonifazio:* fine specimen of the artists, especially the background. —(322.) The Souls in Purgatory, *Salvator Rosa.* —(325.) The Departure of the Israelites for the Holy Land, *Castiglione:* a crowd of figures are introduced. —(326.) The Portrait of the Artist, *Andrea Porta.* — (327.) The Virgin and Child, with the Doctors of the Church and a glory of Angels, *Scarsellino.*—(331.) A Portrait, believed to be that of Scaramuccia Perugino, by *Francesco del Cairo:* a fine picture. —(332.) St. Paul the first Hermit; *Salvator Rosa:* sky and landscape very fine and wild, and the whole picture grand. The artist has put his name to it.

The eleventh room contains from 334 to 397.

(335.) The Virgin and Child, seated on the knees of St. Anne. *Bernardino Lanino:* a design full of grace, though not without affectation. —(336.) St. John the Baptist, on wood, by *Beltraffio.*—(337.) The Virgin and Child, with St. Peter, and St. Paul, *And. Salaino.*—(338.) The Virgin and Child, St. John the Baptist, St. Jerome, and an Angel, *Callisto da Lodi.* —(339.) The Assumption of the Virgin, and (342.) St. Michael conquering Lucifer, with two angels, by *Marco d'Ogionno:* curious, especially the latter, in which the drawing of the figures and the tranquil unmoved expression of the countenances of the angels deserve attention.—(343.) The Martyrdom of St. Catherine, *Gaudenzio Ferrari.* This is a fine and rich picture, with many

figures, and full of interest. The meek and patient submission of the saint amidst the instruments of torture, is represented with exquisite feeling. — (344.) The Virgin and Child, with the fathers of the Church, Sts. Gregory, Ambrose, Jerome, and Augustine, *Bernardo Zenale.* Ludovico Sforza il Moro, and his wife Beatrice Visconti, with their two children, are introduced into this interesting picture.—(345.) The Virgin and Child, St. Philip, and others, *Bernardino Luino.* The Saints are in the act of presenting a man and two women, kneeling, and only partly seen, to the Virgin. There is much beauty, and a great resemblance to Leon. da Vinci in this pleasing, though rather formal picture. — (346.) The Samaritan Woman at the Well, *Caravaggio.* — (348.) The Last Supper, *Marco d'Ogionno:* this picture is a study for the same subject in fresco. — (350.) The Adoration of the Magi, *Nicola Appiani:* valuable as one of the only two pictures of this rare artist, in whom much of the dignity and grace of Leonardo, although with some hardness, are evident. The figures of the worshippers surrounding are fine; the head of the Child alone is rather hard.—(355.) The Virgin and Child, St. Roch, St. Francis, and St. Sebastian, *Enea Salmeggia,* called *il Talpino,* with his name, and the date 1604. — (358.) The Holy Family, with a venerable portrait of an aged man, perhaps the donor of the picture, introduced, *Andrea da Milano,* the name and date, 1495, are given. — (358.) The Virgin and Child, by *Andrea da Milano.* The only other specimen of this rare artist, who lived towards the close of the 15th century, a contemporary of Gio. Bellini. There is much beauty in this picture.—(359.) St. Peter penitent, *Procaccino.* —(360.) The Virgin and Child, with St. Joseph, St. Joachim, and the Infant St. John, *Cesare da Sesto.* The heads of the two children are so beautiful and full of tenderness, that they have been thought to have been painted on by Raphael, after whom, as well as after Leonardo, Cesare da Sesto studied. The beauty of the Virgin is set off by the aged, but fine heads of the old men, worshipping on either side. — (361.) The Virgin and Child, with a Lamb, an unfinished work of *Leonardo da Vinci.*—(364.) The Virgin and Child, *Andrea Salaino.*—(365.) The Virgin and Child, with St. Joseph, *copy of Raphael.* — (366.) The Virgin and Child, with several Saints, *Dan. Crespi.* There is much reverence in the figures of the worshipping saints, and much force and character in the head, probably of the donor of the picture, which is seen in the corner, as if rising from the ground.—(369.) The Nativity, with the Adoration of the Shepherds, *Camillo Procaccino.* The scene is illuminated by the light radiating from the Infant Saviour, as in the celebrated "Notte" of Correggio: some think this the better picture, at least in conception. — (370.) The Assumption of the Virgin, with the Apostles, and St. Ambrose and Augustine, Gervasius and Protasius, surrounded by Angels and Cherubs, *Ambrogio Borgognone,* with an anagram of his name, and the date, 1522. — (371.) The Adoration of the Magi, *Giulio Cesare Procaccino.* — (375.) The Virgin and Child, with St. Peter Martyr, and another Saint, called by some King David, by others, Job, and a devotee kneeling, *Bevilacqua.* The date, 1507, is on the base of this picture, which is simple, and a curious specimen of the early style which preceded Leonardo, in which there is much of dignity in the character of the figures. —(376.) A Family, believed to be that of the artist, *Carlo Francesco Nuvolone,* and considered one of his best works. — (377 and 379.) The Angel Gabriel in the Act of giving,

and the Virgin in that of receiving, the Annunciation, C. *F. Nuvolone*, elegant designs. —(382.) By the same artist, Lazarus, St. Martha, St. Mary Magdalene, and other Saints. This picture represents an early legend of a miracle worked by St. Martha, on founding the first church at Marseilles. There is great grace and beauty in the figures. —(384.) The Madonna and Child, St. Dominick, St. Catherine of Sienna, and many Angels, *Gio. Battista Crespi*, called *il Cerano*. The Virgin is in the act of giving the rosary to St. Dominick, while the Infant Saviour places a crown of thorns on the head of St. Catherine. This is considered one of the best of the works of *Cerano*, an artist of the third period of the Milanese school, encouraged and formed by the munificence of Card. Federigo Borromeo. Cerano flourished in the 17th century. —(385.) The Adoration of the Magi, *Gio. Battista Discepoli*, called *lo Zoppo di Lugano*: the figures full of animation and expression, though the design, especially of the Angels, is faulty. —(387.) St. Francis and a Nun, *Marco d'Ogionno*. —(389.) A Head; believed to be that of the artist, *Francesco del Cairo*. —(391.) The Crucifixion; full of figures, *Ercole Procaccino*.—(393.) Fruit, *Michael Angelo Cerruti*. —(397.) St. Anthony of Padua and a young Nun, *Marco d'Ogionno*.

The twelfth room contains from 398 to 428.

(398 and 400.) Landscapes, with groups of figures, by *Andrea Appiani* and *Gaetano Tambroni*.—(402.) Jupiter, Juno, Hebe, Ganimede, &c., *Andrea Appiani*. —(406, 407, 408.) Landscapes, by *Marco Gozzi*.—(410.) An Old Man's Head, by *Giuseppe Appiani*. —(414.) A Portrait, of the artist *Andrea Appiani*.—(416.) The Head of our Lord, *Leonardo da Vinci*: a design in black and red chalk, heightened a little by white, and believed to be the study for the head in the celebrated *Cenacolo*: extremely beautiful. —(417, 418, 420, 421, 422, 423.) Landscapes, by *Marco Gozzi*. —(424.) A Nativity, in distemper, *Bernardino Galliari*.—(427.) A View of Venice, by Moonlight, *Gaspar Galliari*, in distemper.

The Gallery of the "Busts of Great Men" is rather oddly tenanted; and when the visitor reads the names of the many illustrious obscure who fill it, he will be rather puzzled to ascertain the principle of selection.

The *Museo Lapidario* is at present in a room on the ground-floor, quite unarranged, and one might almost wish it should continue so; for some of the objects which it contains are of such size and importance, that instead of being kept within the four walls of a room they ought to be placed under the sky in appropriate public situations, where they would acquire a real interest from their locality. Such is the noble bronze *statue of Napoleon*, intended for the Arco della Pace. Another is the *tomb of Bernabo Visconti*, surmounted by his equestrian statue. He is in the full armour of the age, the biscia, or serpent, being prominently displayed upon his ugly broad back. The whole is evidently a portrait of this wicked prince, whose cruelty was such as to convey the idea that he was actuated by demoniacal insanity. We cannot dare to speak of the tortures and horrible deaths which he inflicted upon his subjects, but one passage will exemplify his ingenious tyranny.

He kept upwards of 5000 hounds, which were quartered upon the richest citizens, who were bound to board and lodge them. Every two months a dog-inspection was held. If, in the opinion of the *Canetero*, a dog was too lean, the host was fined heavily for having neglected the canine inmate.

If the dog was declared to be too fat, then the citizen was fined much more heavily for having over-fed the dog, and thus injured his health.

But if the dog was dead, then the host was punished by imprisonment and loss of all his property.

Bernabo, was dethroned by his nephew Giovanni Galeazzo in 1385; and the curiosity of this monument is increased by its being the earliest equestrian statue in modern Europe. Other objects seen here are, — many fragments of sculpture and architecture from ruined churches and monasteries; — the original models for the Napoleon basso-relievos of the Arco della Pace; — Roman remains, including an altar *with paintings upon it*, said to have been found near San Lorenzo, but for which, it is not being over sceptical to demand a certificate of origin. — In the Chapel of the Brera is the recumbent statue of Gaston de Foix, a fragment of his magnificent monument, the *chef-d'œuvre* of the celebrated Augustus Busti or Bambaja. The history of the tomb is singular. After this hero of pseudo-chivalry, upon whom such misplaced eulogiums have been bestowed, was called to his account upon the field of Ravenna, 1512, his body was first deposited in the Duomo: and then removed to the Church of Sta. Martha, belonging to an Augustinian monastery. This was done by the orders of the Imperialists, when the French were driven out of Milan; but when they returned, orders were given for the erection of the tomb. It was considerably advanced in 1522, when, Francisca Sforza having regained his dominions, the work was suspended; and the church being afterwards pulled down for the purpose of being rebuilt, the tomb was broken up and the portions dispersed. Many fragments are found in different collections. "Here is the recumbent statue, — calm, beautiful, peaceful, — quite in accordance with the ideal character given of him by the romance of history; but, unfortunately, too painfully contradicted by his acts and deeds to induce us to give any credence to the testimony of the sculptor's art." — *MS. Journal.*

Another fine monument by *Bambaja* is that of Lanino Curzio the Poet; but the expression of the principal figure is far less touching.

In the same building are the usual appurtenances of an academy: model rooms, collections of casts, and the like. The library, of which the main *fonds* is that of the Jesuits, but to which great additions have been made, is very extensive and well selected; perhaps better adapted for general study than the Ambrosian, as far as printed books are concerned. The collection of manuscripts is not extensive, but curious. It contains a great number of chronicles and other materials for Venetian history, which were brought here during the French occupation, and which have not been sent back to Venice. Amongst them is a copy of the celebrated "Libro d'Oro," which the republicans burnt in honour of liberty (*see* VENICE). These manuscripts are very little known, this slight notice of them being the first which has appeared in print, but they are well worthy of examination. The ancient government of Venice did not facilitate inquiries into their history; and hence the portion of Muratori which relates to Venice is the most defective in his ample collection. Amongst the shew volumes are the magnificently illuminated choir-books of the Certosa at Pavia. With this library of manuscripts is connected a very valuable and select collection of coins. The Observatory, or *la Specola di Brera*, belonging to this establishment, was founded in 1762, under the direction and from the plans of the celebrated Father Boscovich, through whom the Newtonian theories first became extensively known upon the Continent. When the building was planned, all the nuns in the city remonstrated against it, alleging that they would be constantly spied at by the astronomers when walking, as they were

wont to do, upon the terraces of their convents; a reclamation in which it might be hard to define the feelings which predominated. The observatory is well provided with instruments, and the observations annually published by the Board of Astronomy are well spoken of in the scientific world.

Not so the Botanical Garden, which is very indifferent; not at all worthy of the institution to which it is annexed.

Every second year there is an "exposition" of native art in the Brera, and offering the usual mediocrity. Indeed "no city in Italy draws so large a portion of its supplies in this line from beyond the Alps, at least as far as engravings and lithographs, principally French, German, and English, are concerned. The shops, many of which seem flourishing, are absolutely inundated with these ultramontane productions; and when you see an engraving in the window, and dart at it, you find, in nine cases out of ten, that it comes from Cheapside, or Threadneedle Street, or Ivy Lane." —*MS. Journal.*

Biblioteca Ambrosiana.—This celebrated, and very justly celebrated, collection was founded by the Cardinal Federigo Borromeo (1609), the cousin of San Carlo, and, like him, archbishop of Milan. It will be recollected that this Cardinal Federigo is one of the principal personages in Manzoni's historical novel, the "Promessi Sposi," in which the characters, as well as the customs and manners of the age, are delineated with great accuracy.

The exterior of the building, though solid, and not inelegant, has no claims to peculiar splendour. The cardinal seems to have inherited much of the spirit of his kinsman, whose motto, "humilitas," appears in many of the rooms. No inscription, no bust, no statue recals the memory of the founder; and by the name which he gave to his institution, he sought that it should be considered as a tribute to the holiness of his great predecessor, St. Ambrose, in the chair which he not unworthily filled.

The library is under the direction of a "congregation" of ecclesiastics, partly connected with the cathedral. The chief acting officer is the Prefetto. This dignity was held by the celebrated Angelo Maï (now Cardinal Maï), who was previously professor of Oriental languages, and who, by the discovery which he made of the *palimpsests* in this collection, laid the foundation of the reputation which he now enjoys.

The Prefetto and the three other principal librarians are honorary canons of Sant' Ambrogio. The library is open every day (excepting during the vacation, when it is hermetically sealed), and the librarians are very civil and attentive, but the catalogues are imperfect and incomplete; and the curators have, in fact, the entire power, of letting the student know as much or as little of the more valuable contents of the library, as they choose. It has been absurdly supposed that the want of proper catalogues, results from the will of the cardinal, and that there is a papal bull, prohibiting the making of them: but the reason is to be sought in causes which operate full as forcibly in other libraries where Papal bulls would roar in vain. The Cardinal Borromeo's regulations were liberal in the truest sense of the term. The Ambrosian was, in fact, the earliest public library in Europe, that is to say, a library not attached to any college or cathedral for the use of its own members, but open to all students or to the public, and for whom, what was then unexampled, writing materials were provided.

The collection of manuscripts is of the highest importance. Many were purchased by the founder, but manuscripts are not things which are to be had for asking, or even for money; and the principal stores have been brought from suppressed monasteries or convents, particularly from Bobbio.

This was founded by Scottish, that is to say, Irish missionaries in the 7th century, and from this ancient Cœnobium have proceeded several manuscripts of extreme value to the Celtic philologer, inasmuch as they contain some of the earliest specimens of the Gaelic language in existence. They consist principally of interlineary translations and commentaries of portions of Scripture. Of these, one of the most remarkable, is a Psalter of the 8th century, with the commentary of St. Jerome. This is filled with Gaelic glosses, besides a page at the beginning, probably containing a preface or epistle dedicatory. The whole is in the ancient Irish character, and very legible: and an edition of these neglected remains would be of more use than all the dissertations upon Ossian and upon the Phenician Druids that have been, or shall be, produced to the end of time.

The palimpsests, as it is well known, are ancient manuscripts written upon vellum, from which the characters of a previous manuscript have been rubbed off, or partially effaced. "The existence of this practice was long known; but Cardinal Maï was the first who ever endeavoured to recover the classics below from the superincumbent *strata* of legends or homilies. Like most great discoveries, the principal wonder is, that it was not made before."—*MS. Journal.* The original writing is generally in bold, uncial characters, imperfectly erased, and the scribes of the second period usually crossed the older writing, as ladies do their letters, though sometimes they took the intervals between the lines. Of course much patience is required; but the principal difficulty lies in the transposition or dislocation of the leaves, and it is in hunting them out, if such a term may be used, that Maï has evinced his principal skill. Amongst the specimens which are generally shown, none are more interesting to us than the fragments of the version of the Bible, made A.D. 360–80, by Ulfila, Bishop of the Mœsogoths. The gospels are at Upsala; a portion of the epistles was found at Wolfenbattle; whilst from these palimpsests, Maï has extracted large fragments of the Acts of the Apostles, and portions of the Old Testament. A singular dispersion, and perhaps many more of these Sibylline leaves may be lurking, even in England.

Amongst other curiosities, the following may be pointed out:—Virgil, copied and annotated by Petrarch, and with miniatures by Simone Memmi. One represents Virgil and an allegorical personification of poetry of great beauty and singularity. The handwriting is remarkably fine and clear. Prefixed to this manuscript is the note in which Petrarch is supposed to describe his first interview with Laura. The manuscript, which afterwards belonged to Galeazzo Visconti, may be unquestionably authentic, but the note is suspicious, and we may be tempted to doubt whether it deserves much more credit than the sonnet of Petrarch, found in Laura's tomb at Avignon.—The autograph correspondence between Cardinal Bembo and Lucretia Borgia. "A lock of her beautiful flaxen hair, which was annexed to one of the letters, is now in the Museum up-stairs. The good Prefetto is half ashamed to show the volume,—so far times have mended,—but who can look at it without being thankful, that the avenging scourge of Luther was the means of punishing the profligacy of Leo's golden age?"—*MS. Journal.*

Josephus translated into Latin by Rufinus, upon papyrus: manuscript books upon this material are of the greatest possible rarity.

Homer: fragments of a manuscript, perhaps of the 4th century, with fifty-eight illuminations, highly interesting both for the art and the costume which they exhibit. Lucano di Parma's treatise "De Regimine Principis," presented to Galeazzo

Sforza, with a very curious and characteristic portrait of the donee.

Twelve volumes of heads of sermons by San Carlo; and his correspondence during the Council of Trent, all in his own handwriting.

A very large volume filled with clear neat drawings by Leonardo da Vinci: a most singular miscellany — machines, ordnance, diagrams, caricatures, fancies: the descriptions are written by himself from left to right, so that they can only be read by being placed before a looking-glass. There were originally twelve of these volumes, but the remainder have been retained at Paris.

Livy, translated into Italian by Boccaccio.

The Missal used by San Carlo Borromeo, very finely illuminated, and with his motto, *Humilitas*. Printing was, of course, as common in the days of San Carlo as it is now; but there continued to be a kind of feeling in preference of manuscript prayer-books, and some were executed for the royal family even as late as the reign of Louis XIV.

A very fine and early Dante. In this, as in that at Florence (*see* BIBLIOTECA LAURENZIANA), it may be observed that the present rule of the universal ending of Italian words in vowels is a mere grammatical figment.

The printed books are principally in one lofty hall. The arrangement is rather singular; it is not by classes, but strictly by sizes, and the volumes are built in, with so much accuracy that hardly a chink or a cranny can be discovered.

The great or principal room is a fine and stately apartment. It is ornamented with a frieze of portraits of individuals distinguished for holiness or for knowledge, principally, however, prelates or fathers of the church. The effect is grand, though the execution is moderate.

The gallery annexed to the library is not extensive, but very valuable, containing many important historical monuments and works of art. In the first class are to be placed the collection of portraits made by Paolo Giovio, and partly, though only to a small extent, employed by him in his well-known work, "*Vitæ* Illustrium Virorum." Paolo Giovio was the first who formed the plan of illustrating biography by portraits. Several are ideal; but with respect to contemporaries, or those who were not of a remote period, he took great pains to have them authentic; and it is probable that this collection, which has been only very recently deposited in this gallery, may become of much use; first, in identifying doubtful or un-named portraits in other collections; and, secondly, in furnishing portraits not elsewhere to be found. To these have been added many others of the same class, but these are not, as they ought to be, distinguished from the Giovio collection; this is to be regretted; but possibly the curators may have the means of so doing when they publish (what is much needed) a catalogue of their gallery. Amongst the more remarkable are Machiavelli, Scanderbeg, Sigonius, Cardinal Pole, Cardinal Bembo, Baronius, Vida, Alciatus, Cardinal Noris, Budæus, Sixtus V. These are in the ante-rooms. The first of these rooms also contains a good and valuable copy of the Cenacolo, made by *Andrea Bianchi* by order of Cardinal Borromeo. It is very dark in colouring, and there are some variations from the original as it stands. Then comes the question whether these variations are the consequences of the copy having departed from the original, or the present original from the copy. In the other four rooms are the paintings, &c. of a higher order; of which the following are the principal: — (*Borgognone.*) Virgin and Saints, hard, but clear and elegant.— (*Pellegrini.*) Three Scriptural subjects, which have been returned from the Louvre. — (*Guercino.*) St. Jerome, a sketch. — (*Barbello of Cre-*

ma.) St. Sebastian, a singular picture, the saint transfixed by a single arrow. — (*Pontormo.*) Virgin and Child.—(*Mengs.*) Pope Clement III. (Rezzonico), with more expression of fun and joviality than of sanctity. —(*Caravaggio.*) A Roman Triumph. —(*Luini.*) The Virgin and Child, a most pure and lovely countenance; St. John, an infant, playing with a lamb.— (*Aurelio Luini.*) A Group of Children.—Our Saviour appearing to St. Mary Magdalen.—(*Raphael.*) A small Study, Two Horsemen. —(*Cesare da Sesto.*). A youthful Head of Christ, of very bland and unaffected expression, simply and beautifully painted. A Crucifixion, by *Guido;* a single figure of our Lord upon the Cross, much injured by the background and sky having been, apparently, repainted as well as retouched, which at first gives the picture the air of a copy; but the figure is most perfect in drawing as well as in delicate and silvery colouring, and in look of extreme suffering and of patience. — Some excellent specimens of *Leonardo da Vinci*, viz : — The portraits of himself and his wife in his early and rather severe manner. — The Portrait of Beatrice of Este; a carefully-painted picture, with all the appearance of a faithful resemblance of this young Duchess of Milan, who died in childbirth at twenty-seven, and whose marble monument in the Certosa, near Pavia, bears a strong resemblance to the full and proud expression of Leonardo's portrait. — A very interesting series of drawings by him; amongst them the Head of a Lady with downcast eyes, in the highest degree charming and dignified. It bears his autograph. — Many fine drawings by *Luini*, and even finer and more instructive ones by *Michael Angelo*, chiefly studies for the Last Judgment. Of *Andrea Mantegna;* there is also an interesting drawing of the Triumph of Cæsar, being one of the divisions of the series now at Hampton Court, and which are so strangely undervalued and neglected. It is that with the elephants; and he was so much pleased with this drawing that he engraved it.

By *Titian*, two fine pictures, one a Holy Family, the other of the Saviour dead.

Several drawings by *Raphael*, — Two Men on Horseback, very spirited, supposed to be an early work, about 1505. — A study from one of the Monte Cavallo groups.— A study for the figure of the Virgin in the first picture of the Dispute upon the Sacrament of the Altar.— Another study for a portion of the same composition. — A fragment of a masterly cartoon of the Battle of Constantine.

But the great pride of this collection is the cartoon for the *School of Athens*, which, taken all in all, is perhaps the finest work of its kind north of the Apennines. It is about thirty feet in length, in black chalk on grey paper, and almost as fresh and uninjured as when it came from the artist's hand. The perfection of the grouping, the accurate perspective, not only of the buildings but of each group, of each figure and of each limb, the truth of the anatomy, — all these qualities combine the closest imitation of nature, with the highest degree of ideal perfection. Whatever may be the merits of other artists, ancient or modern, there is hardly one except Raphael, who does not remind you in his groups, of actors falling into positions and attitudes in the last scene of a play: but in Raphael's compositions, and none more happily than in this exquisite production, all *premeditation*, so to speak, in the figures is wholly avoided. They are quite unconscious that they have stood for their pictures. There are many variations between this cartoon and the fresco, which increase its interest and its value. They are all improvements; and in no one thing is the example of Raphael more instruc-

tive than the proofs which we have, that he owed his surpassing excellence quite as much to patient labour as to talent."—*MS. Journal.*

Several works in gilt bronze, of modern manufacture, are exhibited here as specimens of Milan manufacture: amongst others, a model of an intended Porta Orientale; they are elaborate, but not exhibiting any great taste, and are perhaps rather inferior to the French articles of the like nature, and rather detract from the general character of the collection. It would be better to remove them. One room is appropriated to casts and sculptures. Some fine fragments of the tomb of Gaston de Foix are amongst them. Four large paintings in this room representing passages from the life of Cardinal Frederick Borromeo, are interesting on account of their truth both as to costume and portraiture. Here is the monument of the Milanese painter Bossi, who died 1815. The bust is by *Canova*; the usual conventional weeping figure bending over an urn is by *Marchesi*. It is in the most common place style. Some of the works of Bossi may be seen up-stairs. Like all the works of art of that period, they show the influence of the French theatrical school.

In a small garden within the building is the stump of the *tin* palm tree, which Lalande, in his description of Italy, has noted with great accuracy, as a proof of the mildness of the climate of Milan. The cortile, as you enter, contains many Roman and mediæval inscriptions fixed on the walls. Some of the most interesting are the early Christian inscriptions.

Ospedale Maggiore.—This most splendid establishment for the sick shows very impressively the great advance made by Italy, beyond the rest of Europe, in the middle ages. It was founded by Francesco Sforza, and his duchess, Bianca Maria, in 1456. They gave for its site an ancient palace which had belonged to Barnabò Visconti. The funds for the maintenance of the establishment were partly supplied by the duke and his consort, and partly by the union of the endowments of several other hospitals previously existing in the city. To these have been added from time to time, and still continue to be added, the legacies and donations of the Milanese, who have a great affection for the institution, which has had an unusual exemption from spoiliation. The building was begun on the 12th of April in the forementioned year; the first stone being placed by the hands of the duke and duchess. Antonio Filarete, a Florentine, was the architect; and in this building he first suggested, and in part executed, the Panopticon plan, of which Bentham has the credit. This building, now forming about a third of the present one, consists of two lines intersecting, so as to form a cross, which were to be the wards; and from the centre, where an altar is placed, the whole can be seen. The outer, or connecting, buildings, forming the whole externally into a square, are of the richest Gothic. All the ornaments are moulded in terra cotta; foliage, heads, groups, of exceeding boldness and beauty. We have used the term Gothic, because that word conveys the nearest idea; but the character of the details approaches nearer to Roman, or modern Italian, though with great originality. The entire building, which now consists of a centre and two wings, presents a front of about 800 feet: one wing is, unfortunately, not in keeping with the rest. The Gothic portion is magnificent; and we believe we are not doing wrong to Mr. Barry in supposing, that it entered very mainly into his conception of the river-front of the Houses of Parliament.

The vast *Lazaretto*, just out of the Porta Orientale, should be visited; it is very impressive, both from its magnitude and from the recollection

of the scenes which have been witnessed within its walls. It consists of a square cloister, about a quarter of a mile in length on each of the four sides. The arcades surrounding the interior open into small rooms, or cells; in the centre is a chapel, designed by Bramante, and possessing much beauty. This building was founded by *Lodovico il Moro*, when governing in the name of his nephew *Giovanni* Galeazzo, and planned about 1461, but not completed till the end of the century. Like the great hospital, it shows the advance made by Italy over the rest of Europe in sanatory policy; for elsewhere only two plans of safety were adopted; — either to shut up the sick in their houses, or to turn them out into the fields to die. It forms the scene of the best descriptions in the *Promessi Sposi*; most graphic, and yet most imaginative. Now all is quiet, sad, and desolate; and this silent death-like solitude, attached as it were to the margin of a great busy city, full of life and pleasure, is, perhaps, without any parallel; at least there are few visitors of the Lazaretto who do not bear it in mind as one of the most singular and impressive of the features of Milan.

The *Ospizio Trivulzi* is a noble monument of pious charity. It was founded in 1771, by the Prince Antonio Trivulzio, who for that purpose gave up his palace. The endowment has since received very considerable additions, and the building has been recently enlarged to nearly double its original size. It now contains 600 inmates, all above seventy years of age; they are well fed and clothed at the expense of the institution, and once in the week they are permitted to go out and see their friends.

The domestic architecture of Milan is massy and solid. The hotels, or mansions, of the nobility, many of which families still maintain considerable splendour, do not generally assume the name of Palazzi; when they do, it is rather by modern usage. The traveller will not find the splendour of Genoa, but the buildings have a character of solid respectability, which seems to be an attribute of Lombardy: a *Lombard Street* character, as if they belonged to folks who have plenty of money in their pockets, and never deny themselves to the tax-gatherer, but can always pay their way.

Milan has few piazze. The largest is the *Piazza della Fontana*, near the archbishop's palace. It has a tall columnar fountain, the only one in Milan. It is of recent erection, and rather good, though by no means equal to those at Paris. The *Piazza Borromeo* has a statue of San Carlo, cast by *Bussola*, not of any peculiar merit.

There were formerly many crosses and similar monuments in the streets and crossways, but most of them have been removed. Of those that remain, the "*Leone di Porta Orientale*" is the principal. It is said to commemorate some victory gained by the Milanese over the Venetians; but the lion is not the lion of St. Mark, and no particular victory is named.

Of older street architecture, the principal remains is, the *Coperto de' Figini*, in the Piazza of the cathedral. It was built by Pietro Figini, in honour of the marriage of Giovan' Galeazzo Visconti, with Isabella, the daughter of John, King of France. The Gothic arches remain; the upper stories have been partly modernised. There has been some talk of wholly removing this side of the Piazza, by which a fine range of buildings, which still harmonizes picturesquely with the cathedral, would be destroyed, and Milan deprived of a remarkable historical monument, associated with some of the most important recollections of Milanese history. It was through the marriage which this portico commemorates, that the connection was begun with

France, so disastrous in its consequences to Milan and to all Italy.

Casa Trivulzi.—Built by the Marquis Giorgio Trivulzi. This family is still very opulent, and maintain a species of feudal state. It contains a very select and valuable library, and a choice collection of coins, and of other Greek, Roman, and mediæval antiquities. There are also some good pictures.

Casa Archinti.—Some good frescoes by *Tiepolo* and other Venetian artists. Here, also, is a very good library and collection of antiquities.

Casa Andriani, formerly *Monte.*—The garden is shown as one of the rarities of Milan. In the collection in this mansion is a genuine and pleasing *Andrea Mantegna*,—the Virgin and Child between St. John and St. Mary Magdalene.

Casa Pianca contains a very precious series of portraits of the Sforza family, frescoes by *Luini*, all having the appearance of having been taken from originals.

Casa Melzi.—A fine library, and many good pictures.

Palazzo Litta.—This was built by *Richini*, and is one of the finest in Milan. Here is a small, but fine, collection of paintings; amongst others, a *Correggio*, "originally the lid or cover of a spinet, or some similar instrument, of which the subject is Apollo and Marsyas. It is most highly finished. Infernal delight beams in the countenance of the beautiful Apollo, rendering the subject most horrible and disgusting, in spite of the excellence with which it is treated; but it is by such excellence that art has been polluted."—*MS. Journal.* It was painted by *Correggio* when he was very young, and it has a better certificate of origin than such productions usually possess, having been engraved by Sanuto in 1562. There are other paintings by *Leonardo* and *Luini*; but the principal ornaments of the collection are, perhaps, the frescoes by *Luini*, cut out of the walls of a demolished villa and chapel near Milan, and which, though like all frescoes under similar circumstances, losing exceedingly from such treatment, are nevertheless most striking. They are,—*The Adoration of the Magi.* The kneeling king, whose countenance is full of solemn veneration, is supposed to be a portrait of Luini himself.—*The Crucifixion.* Two saints are introduced, St. Thomas Aquinas and St. Jerome.—A fine picture from St. John, chap. xvi. v. 23, 24., "*Whatsoever ye shall ask the Father in my name, he shall give it you.*" A single but admirable figure.—*Our Lord* holding the globe in his left hand, and in the attitude of blessing with his right; painted with the most exquisite tenderness and delicacy; the eyes full of life. There are several repetitions of this fresco; a very bad one in the convent of the Grazie, and a very good one (attributed to Leonardo da Vinci) in the collection of Mr. Miles.—One subject is taken from profane history, Curius Dentatus rejecting the presents of the Sabines. This has less of *Luini's* peculiar style, perhaps from its being somewhat out of his line, but with less of his usual poetry, it has all his truth and delicacy.—Another more doubtful *Luini* in this collection is the Birth of the Virgin. *Titian:* the portrait usually called his mistress, probably only a good copy. *Sasso Ferrato:* a praying Head.—An old painting of the Castle of Milan is curious, as showing its state at the close of the 17th century;—and there are some modern paintings by *Appiani* and others, worthy of notice, as showing the mediocrity of Italian art at the present day. The great saloon is splendidly fitted up in the style of Louis XIV.

Casa Scotti.—A very good collection, particularly one of the finest works of *Cesare da Sesto*,—The baptism of our Lord.

Casa Medici.—As far as it is unal-

tered, a fine specimen of the *cinquecento* architecture. The portal is a noble idea, supported by armed figures. The cortile is surrounded by very fine heads in *ronde-bosse*. The increasing study bestowed upon the style of this era, renders every such example of importance.

Casa Borromeo.—The exterior is Gothic; and being one of the few specimens of this style now subsisting, it is worthy of notice: the interior is modernised, and it would be desirable that some memorial should be preserved of the exterior before it sustains the same fate.

Palazzo Clerici, now used for public offices. Here remain several fine frescoes by *Tiepolo*. The subjects are allegorical, representing the course of the seasons.

Palazzo Pozzi.—This palace was designed and built by the celebrated *Leone Leoni*, of Arezzo, and a capital medallist or die sinker. Leone was a sculptor and an architect, and much patronised by Charles V., by whom he was knighted. Hence he is often called "Il Cavaliere Aretino." He became very opulent; and this building is a monument of the riches he had acquired, as well as of his genius. It is, however, rather odd than elegant: colossal statues support the front, to which the Milanese have given the name of *Omenoni* (*i. e.* big men), and about which there are many strange stories invented, as usual, to account for the figures.

Theatres:—Milan is one of the cities in Italy most celebrated for its theatres and theatrical amusements; the principal house is the

Teatro della Scala, so called from its being erected on the site of the splendid collegiate church founded by Beatrice della Scala of Verona, wife of Bernabò Visconti. This act of desecration is not to be charged to the French, but to the Emperor Joseph. It reminds us forcibly and painfully of Burke's question in his remarks on the French revolution,—whether monks who sing in the choir are not at least as useful as sopranos who sing on the stage. The building is remarkably well planned, and will hold, it is said, 4000 spectators; and yet a very recent traveller passes an unfavourable judgment upon the whole. "The house, which yields in size only to San Carlo of Naples, is freshly and brilliantly decorated; its six rows of boxes, which each, with its drapery, are carried up the whole height, its pit, 75 feet long and 66 feet broad, are capable of containing 3600 spectators. Its demerits are, that its fine lustre lights its immense space imperfectly; that the effect of the royal box which fronts the stage, and is handsome, is injured by the crown above it, out of all proportion ponderous; that its singers are scarce above mediocrity, and its scenery below criticism. . . . La Scala once boasted a first-rate scene painter, but dying, he failed to drop his mantle on his successor, and saving a few of his faded scenes, you can fancy nothing so pitiable. . . . The ballet is more fatiguing to the eyes and incomprehensible to the understanding than any thing that could be imagined, the heads, arms, and hands of the actors moving in unison with every note of the music, and forming a ludicrous contrast to the expressive French pantomine and magical decorations of the grand opera. The dancers were ungraceful, but all, even to the fat figurantes, were applauded noisily, and they have to observe the habit of concluding each *pas seul* with a graceful curtsey to the pit. The palace of Visconti was a chaos of tin, coloured paper, and sheets of foil, and the ballet ended with a sea-fight (rockets sent across the stage representing cannon), and the entrance of a party of pasteboard deities, who came in on wheels."

Most of the principal figurantes and artistes of the English Opera House have appeared here during some portion or another of their ca-

reer. Tickets may be obtained at a discount, except on extraordinary occasions.

Teatro Fiando, Fantoccini. — These wooden actors are very droll and amusing, and as their moral character is most respectable, so many people confess that they are the most entertaining of the *corps dramatique* of Milan. This puppet-show (as a proof of the advance of civilisation) stands upon the site of the school of Christian doctrine.

Teatro Filodrammatico. — The company is entirely composed of amateurs, male and female; no regular *professional* is admitted upon these boards. This establishment arose during the French domination, and has since been continued by the Austrian government. Admission is gratuitous; the tickets are obtained from the members of the company and its patrons. The actors and actresses belong principally to the more respectable classes of society. Whether this theatre may not have contributed to increase the laxity of morals in this very luxurious capital, which, it is said, fully emulates Paris for corruption, must be determined by those who are competent judges on this subject.

Teatro della Canobiana, connected by a species of viaduct with the palace. It is a very elegant building as to structure, but not in high repute as to actors.

The *Giardino Publico* is a not unpleasant town garden, but it is nothing more. It contains a theatre, ball-room, and some other buildings for similar purposes, but the place is rather deserted, and no longer appears a favourite.

Amongst the places of amusement two club-houses, the *Casino dei Nobili,* and the *Casino dei Negozianti,* should, perhaps, be mentioned. Both contain reading-rooms, ball-rooms, coffee-rooms, and the like; and an introduction to either can be easily obtained.

The *galleria de Cristoferis,* a species of handsome Burlington Arcade, is one of the novelties of Milan. It is the only instance of this species of construction (so common in France and England) in any Italian city, and where, indeed, the climate renders it less desirable. It contains good shops and coffee-rooms, and masquerades are also given in it.

On the average, Milan is, perhaps, the city most frequently crossed by travellers to or from England; and, taking all in all, there is no point so convenient for a kind of halt; or break, no place where the whole travelling apparatus, and the traveller, can be more comfortably *put to rights,* an operation which such a journey will be pretty sure to require.

(For the Route from MILAN to the Simplon, see Handbook for Switzerland, Route 65.)

In the *neighbourhood of Milan,* besides the places described upon the different routes, the following may be remarked: —

La Simonetta, once a villa, now, alas! a candle manufactory, but noted for its echo, which has long attracted the notice of Italian travellers. This echo now repeats the discharge of a pistol upwards of 30 times very distinctly: formerly, the sound was repeated 96 times, but the demolition of a wall has diminished the powers of the nymph. As in other cases of echoes in buildings, the effect puzzles the philosopher, who, skilled in the laws of acoustics, can never produce the *resonnance* by science, which the unwitting builder effects by chance.

Certosa of Garignano, a once celebrated Carthusian monastery, in the midst of a territory which, as usual, the patient labours of the monks reclaimed. It was founded by the Archbishop Otho Visconti, Lord of Milan (he who is buried in the Duomo.) The conventual buildings are desecrated; the church contains some excellent frescoes by *Crespi.*

Linterno, memorable as the solitude to which Petrarch retired after the death of Laura, and where he composed his poetical lamentations for her loss. Its original name was *Inferno*, or *Inverno*; but the laureate, out of love for Cicero, changed it into the classical *Linternum*, the villa of Scipio.

Castellazzo, a suppressed monastery at a short distance from *Porta Ludovica*. The refectory, until last year, contained an excellent copy of the Cenacolo by *Marco d' Oggione*. It seems to have been a fac-simile (or very nearly so) of the original, and was in good preservation. But by a most unwise attempt to transfer it to canvass it has been nearly destroyed. The mischief done by these processes has been incalculable; and even where they succeed to a certain extent, still the tints are changed, and the picture all but ruined. It was from this copy, and not from the original, that Raphael Morghen executed his well known engraving.

ROUTE 21.

MILAN THROUGH PAVIA TO GENOA.

20¾ posts.

Quitting Milan by the Porta Ticinese, the road enters what may be termed the most Flemish portion of the plain of Lombardy. Meadows rich in clover, and yielding two or three crops of hay in the year; thick rows of sallows and poplars, bespeaking the humidity of the soil, luxuriant even to rankness. On either side of you are frequent transverse or longitudinal cuts and canals. Of these, the largest is the great *Naviglio*, completed by the French, which joins the Po at Pavia. The road skirts this canal the greater part of the way; sometimes you have a stream or streamlet on the other side. If the weather should be in the slightest degree unfavourable, the soil appears permeated with moisture, and then nothing can be more dark and chill and northern. If, at such a season, you travel this road when you happen to be returning from the sunny shores of the Riviera, you will be apt to complain that the Lombards, when they came here from the North Sea brought their own rugged climate with them, and left it behind them.

1½ *Binasco*, a small borgo, remarkable for its castle, much modernised, but still exhibiting the shield of Visconti, the terrible *biscia*, the venemous serpent, so truly an emblem of their cruelty. It was in this castle that the unhappy Beatrice della Tenda, widow of Facino Cane, and wife of Duke Filippo Maria, was, by his orders, most cruelly racked, and afterwards beheaded, in the night of September 13th, 1418. Beatrice was a lady of irreproachable virtue; but, in the bitter agonies of the torture, she confessed the crime of adultery imputed to her by the duke; or, as some say, she was convicted by the false testimony of *Orombello*, who, accused as her paramour, basely inculpated her, in the hopes of saving his own life, but in vain. Beatrice had been not only a most affectionate wife, but a wise and faithful counsellor to her husband, to whom she brought vast domains; and it is difficult to assign any reason for his conduct. He was much addicted to astrology; and the most probable conjecture is, that, timid and cruel, some prediction, some horoscope, that Beatrice would cause his death, proved, as has so often happened with these lying predictions, the means by which the Tempter instigated him to the crime.

Torre del Mangano, nearly opposite to which is an avenue leading to the *Certosa della Beata Vergine delle Grazie*, commonly called the *Certosa of Pavia*, founded by Giovan' Galeazzo, the first Duke of Milan, he who dethroned his uncle, the wicked Bernabo (see *Brera*), and of which the foundation was laid on the 8th September, 1396.

" This monastery owes nothing to

situation: it is in the most tame and level portion of the swampy plain; but which here, as in so many other instances, was diligently cultivated by the monks, the now expelled owners of this magnificent fane. What adds to the violation of the rights of property in this case, is the circumstance that the value of the confiscated property arose from the improvements effected by the monks: they found the land a marsh, and left it, by the employment of their labour and capital, in the highest state of cultivation and fertility. Some small provision was made for keeping up the buildings, and a few Augustinian Friars were placed in them; but the French took what the previous spoiler had spared. The library, the vestments, the sacred vases, were sold at very low prices, the French agents having, as in similar cases, cheated their employers by collusive sales, and even the lead was removed from the roof of the church, and the vast pile now stands in desolate and melancholy solitude. One Priest repeats the service in the empty choir, and the *custode* seems rather to haunt than inhabit the deserted aisles." — *MS. Journal.*

"You enter by an arched gateway, finely painted in the vaulting by *Luini*, and of which the frescoes are in bright preservation: they are rather in a hard style, but have all his characteristic sweetness; perhaps they are amongst his earliest works. Hence you pass into the great quadrangle, of which the extremity is formed by the façade of the Church, rising in solemn splendour. This façade, wholly of the richest marble, is nearly a century later in date than the rest of the exterior, having been begun in 1473, from the designs of *Ambrogio Fossano*, or *il Borgognone*, and exhibits the last accents of Gothic, passing into the language of the *renaissance*. As a *specimen of architecture*, it is defective from want of unity. It is too much broken both in form and colour. As a sculptured *shrine*, containing the richest specimens of art, it is unrivalled: and hours and days might be employed in examining the details; the slabs of porphyry; the brightest marbles intermixed with an interminable variety of medallions and basso-relievos, executed with the utmost delicacy and skill. It is most truly the work of a painter, and realizes the structures which the artists of the age of Borgognone were so fond of introducing in their rich perspectives. Many of the medallions represent the Emperors of Rome, and the monarchs of classical antiquity: in these the imperial title is given to Alexander the Great, and Pompey is styled King of Thessaly. There is in this inaccuracy and confusion of language somewhat of ignorance and somewhat of romance; but the introduction, generally, of such historical effigies was by no means (according to the principles which then prevailed) an inconsistency. In those days of pervading faith, the distinction of profane and sacred history did not exist. They connected all human knowledge with the Bible; they viewed all history as involved in the scheme of prophecy, and they considered all the personages of the Four great Empires as much Scriptural personages as if, like Cyrus, they were expressly named or designated in Holy Writ." — *MS. Journal.* Amongst the windows of the front, two are very fine, each divided by mullions like the stem of a candelabrum, corresponding with which are pannels of the same size and form, filled in with a rich mosaic of marble. Cicognara thinks these may have been executed by *Bambaja*. The basso-relievos, by the sides of the great portal, are peculiarly beautiful — the Annuneiation — the Foundation of the Church — the Funeral of the Founder, — all touched with extreme delicacy and effect; pictures in stone, like the finest works of Pietro Perugino, and Rafael in his

first style, simple, and yet elaborate; very many even of the smallest heads are evidently portraits, full of natural expression, without vulgarity. The remainder of the church is said to be from the designs of *Marco di Campione*: others, but with less probability, attribute it to Henry of *Gmunden* or *Gamodia*, the architect of the Duomo of Milan.

All the other portions of the exterior are of the finest moulded brick, excepting the pillars; and "it is most singular to observe, in this structure of the fourteenth and fifteenth century, the closest similarity to the Lombard-Romanesque of the eleventh century: — here we have all its features — external ranges of circular arches upon small columns — the apsides; all treated, not by imitation, but as a living and subsisting order. But when we enter, there is a fresh perplexity — the building is Gothic, with all the religious associations of the style, pervaded by the most calm, touching, and tranquil solemnity. Abounding as the ornaments are, and covering the entire fabric, either by sculpture or inlaid work, or painting or mosaic, they never obtrude themselves upon you. You do not think of any one feature, but of the expression of the whole. The roof is of the finest and deepest ultra-marine, studded with golden stars; and the solid balustrades, of the finest brass, which fence in the fourteen-side chapels and the lofty choir, give an aspect of intricacy and mystery, without heaviness or obscurity. Strange fancy is shewn in some of the frescoes. Here you see a monk, as if he were looking into the church from the window of the clerestory; and so well painted is the figure, that he makes you start over and over again. On the walls of the chapel below, other monks are painted, in the same manner, stealing, as it were, along in silence. The old *custode* knows them all: 'guardate quel bel monaco,' says he, pointing out one who is coming to meet you. To be alone in this fine church, towards dusk, would be an awful thing."—*M. S. Journal.* Most peculiar to this Certosa are the inlayings in pietra-dura of the altars. "They are the work of three generations: father, and son, and son's son; each employing all his life in these works, and passing into the grave. The mode of workmanship is exactly like that of the Taj Mahal (which was made by Italian artists), but there is as much here as would make ten of the tombs of Agra. The white marble slabs which form the fronts of the altars, are as if inlaid with the richest and most varied patterns. Foliage, flowers, birds, butterflies, all in the brightest colours which the treasures of the earth and sea can produce. Lapis-lazuli, verdantique, onyx, cornelian, jasper, fiamma de francia, the rarest lumacchella, the almost unique lilac antico coral, mother of pearl, are all employed; and the workmanship is so perfect, that, in passing your finger over the surface, you are not aware of any inequality."—*M. S. Journal.* The altar-pieces are of the same materials, all finely sculptured; columns of the most perfect polish; bold alto and basso-relievos framing them around; walls and vaulting all painted in fresco; the floor tessellated; each chapel a complete sanctuary in itself. The best paintings which were in the church have been removed. The best of these which remain are — 1. Chapel on the right, *Borgognone*, small fresco on the doors, namely, Madona and Angels in the act of adoration; — 2. *Giovan' Giacomo Fava*, called also *Macrino d'Alba*, a very rare master, 1496, the Life of Saint Hugo in six compartments; — 3. Attributed to *Sebastiano del Piombo*, but in reality by *Carlo Cornara*, 1673, with a lustre and beauty quite superior to his era; — 4. *Fossano*, Christ on the Cross; — 5. Curious ancient fresco in the

vaulting, and some stained glass, by *Antonio da Pandino;*—6. Also some stained glass. On the other side, in the 13th Chapel, is an altar once decorated with a painting in six compartments. Of these only one remains here: it is by *Pietro Perugino.* Two more compartments, by *Fossano,* are in the sacristy. By *Camillo Procaccini* is an Assumption, much in the style of Parmegiano; by *Cesare Procaccini,* a good Annunciation. The choir and presbytery form, as it were, a church within the church: the basso-relievos on the walls flanking the high altar are exquisite. The design of the tomb of Giovan' Galeazzo, the founder, was given by *Galeazzo Pellegrino,* in 1490, but not completed till 1560. Many artists worked upon the mausoleum during this long period, and produced the work, most beautiful, but exciting strange conflicting sentiments as to the fiction of art. Who can look upon the recumbent statue, solemn and tranquil, and identify it with him who is gone to his account, whom history accuses of so much treachery and fraud? Yet in him, his vices were somewhat balanced; he had not the bitter cruelty of his father and his uncle; he contented himself with inflicting death by the halter or the axe; and the great splendour of his reign added, in spite of the heavy taxes imposed by him, to the worldly prosperity of the people over whom he reigned. Had his life been prolonged, he would doubtless have realized his plan of converting his duchy of Milan into the kingdom of Italy. His sarcophagus stands beneath a canopy of the richest cinque-cento workmanship. It seems that, though so many years elapsed during the construction of the mausoleum, still that the artists kept to their original design. Where all is finished with the utmost delicacy, it is difficult to particularize portions. The trophies upon the pilasters are finely combined. In the spandrils of the arches are signs of the zodiac, probably not introduced as mere arbitrary ornaments, but with some astrological signification. In the second story are six fine historical basso-relievos:—Giovan' Galeazzo receiving the baton of command from his father—his creation as Duke of Milan by the Emperor Wenceslaus—his foundation of the Certosa—the like of the Citadel of Milan—his victory over the Imperialists at Brescia (1402);—and the refoundation or dotation of the university of Pavia. The principal portions are by *Gian' Cristoforo Romano;* the statues of Fame and Victory, at the extremities of the tomb, are by *Bernardino da Novi;* they are fine, but heathen; and mark the decline of the principles which had hitherto characterised Christian art. The monument, however, was, in a manner, executed in vain. Giovan' Galeazzo died at Marignano, 3d Sept. 1402; and his funeral was shortly afterwards celebrated with extraordinary pomp in the Cathedral of Milan. The banners of the two hundred and forty cities and towns and castles subject to his domination, borne by as many cavaliers; and two thousand mourners, each carrying a torch, formed a portion of the train: but, strange to say, the place where the body had been provisionally deposited was not marked; and the bones could not be recovered from their kindred dust.

In the transepts are — very beautiful frescoes, by an unknown artist, but much in the style of *Mantegna,* charming children, and half figures of Saints.—*Bramante,* two beautiful frescoes, representing the Visconti Family in adoration of the Madonna and Child, one offering a model of the Certosa; two more of the Visconti Family, with a devotional subject. Here also is a fine bronze candelabrum, by *Fontana;* and some brilliant stained glass.

In the presbytery and choir, also, are some very fine basso relievos in

wood, by *Virgilio de' Conti*; and curious intarsiaturas upon the slabs of the choir, by *Bartolomeo da Pola*, 1496.

A far more touching monument is that, in which the unfortunate Ludovico il Moro deposited the corpse of his beloved wife, Beatrice d'Este. She was a lady of very singular talent and beauty; and having died in childbirth, Jan. 2. 1497, he caused this monument to be erected at an expense of 50,000 ducats. Her body was interred here; but the monument appears to have been first placed in the church of St. Maria delle Grazie at Milan. It is supposed to be by *Solari*; and is an exquisite transcript of nature, executed with wonderful delicacy of touch: the costume also is highly curious. "The duchess is represented in the full court dress of the age: nothingness and vanity brought together: most instructively, telling their tale better than the hourglass and the shroud."—*MS. Journal.* By her side is the cenotaph of Ludovico himself, who died in hard captivity at Loches in France. This is supposed also to be by *Christoforo Solari*; and seems fully worthy of his chisel, yet there is some obscurity about its origin. Near the tomb are medallions, and excellent portraits in basso-relievo, of other members of the Sforza family.

All the apartments connected with the church are quite as finely ornamented as the main building. The following are those to which we allude:—

Sagrestia Nuova—covered with frescoes. An excellent altar-piece by *Andrea Solari* and by *Bernardo Campi*. And several other good specimens of early painting.—*Luini*, Saint Martius and a Prelate; Saint Peter and Saint Paul.—*Borgognone*, a Group of Angels.—*B. Mantegna*, the Virgin and a Choir of Angels. The richly carved presses, now empty, were heretofore filled with the most sumptuous vestments and church plate.

Lavatorio de' Monaci—as rich in gold and ultramarine as the church. Over the Lavatory is a bust, said to be that of *Heinrich of Gmunden*, the architect. Other curious objects are —*Alberto Carrara*, two excellent basso-relievos, the Kiss of Judas, and the Washing of the Feet of the Disciples.—*B. Luini*, a charming fresco, the Virgin and Child, the latter holding a pink flower. Also fine stained glass, by *Christopher de Matteis*, 1477; but we regret to hear that this has been quite recently taken out, and it will probably never be restored. Hence you may ascend to the roof, and examine the construction of the building. *Sagrestia Vecchia*—the Sacristy corresponds in style with the Lavatory: in it is a most curious ancient altar-piece, worked in ivory, or, as some say, in the *sea-ivory* of the tusks of the narwhal, or, as some say, of the "sea-horse," containing 66 basso-relievos and 80 statues—all subjects from the New Testament, by *Bernardo de' Ubbriachi*. Several paintings; the best are a portrait of Cardinal Colonna by *Guido*, and a St. Augustine by *Borgognone*. Over the door of this sacristy, also, are fine medallions of the Dukes of Milan, and a Choir of Angels by *Amadeo*, considered amongst his best productions.

In the vast mass of the conventual buildings, the *great cloister* is the most interesting. It is about 320 feet square. The arches are of the finest moulded brick, in the cinque-cento style. Three sides are surrounded by the cells of the monks. Each is a separate dwelling; a set of chambers in fact, containing four good sized rooms, two above and two below; behind, a pleasant little garden. The Carthusians were extremely fond of gardening; and when the "Charter House nigh Smithfield," was seized by our Henry VIII., his Grace's gardener selected the best plants for his grounds at Hampton Court, then just acquired by the same means.

In the cloister called *della Fontana*, may be noticed some basso-relievos of terra-cotta, much prized by Cicognara: our Lord and the Samaritan woman: Children playing upon musical instruments. Cicognara considers them as amongst the best of their era; and he calls attention to the great skill and judgment with which the unknown artist allowed, in his proportions, for the contraction of the clay from the effect of the fire. This magnificent building is now left in a state little creditable either to the Austrian government or to the people of Lombardy. The rain has begun to pierce the vaulting and to damage the frescoes, and decay is beginning to manifest itself in every part: a comparatively small sum might yet preserve it, and render it useful as an ecclesiastical seminary or college, or some analogous religious purpose; a few years hence it will be a dilapidated ruin. When we contrast the neglected condition of this unique monument with the attention bestowed upon the Brera, we shall have a great proof of what, we must regret to observe, that, except as a matter of display and *virtù*, the Italians of the present day are wanting sound estimation of the true dignity and value of works of art.

It is hardly necessary to observe, that in the neighbourhood of this Certosa, the "battle of Pavia" was fought.

1¼ PAVIA (Inns: Albergo della Lombardia, fairly good: a table-d'hôte at two o'clock. La Posta.) The situation of *Pavia la Dotta* is beautiful, and the city is cheerful, though not peopled in proportion to its size, which has always a melancholy effect, like a portly man shrunk in his clothes. Its interest, also, has much diminished by the most wanton destruction of its ancient monuments. Three of its largest and finest churches, and upwards of forty other sacred edifices, have been demolished, principally by the French, but some since their expulsion. The ancient bronze Roman equestrian statue, (the only one remaining in modern times besides that of Marcus Antonius), called the *Regisole*, supposed to represent the emperor Lucius Verus, was thrown down by the revolutionists and broken to pieces; and ill-judged plans of improvement are daily sweeping away many of the relics which remain. When it is too late, the Italians will repent their want of sense in these matters.

Pavia was the capital of the Lombard kings, and the great gloomy *Castello* has been thought to stand on the site of their palace. The present building, however, was raised by Galeazzo Visconti, who began it in 1460, and completed it in 1469. When perfect, it formed an ample quadrangle, flanked by four towers. The interior was surrounded by a double cloister, or loggie: in the upper one the arches were filled in by the most delicate tracery in brickwork: the whole was crowned by elegant forked battlements. The Gothic windows in the outside of the building, simple but very graceful, were divided by marble mullions. In the towers were deposited the treasures of literature and art, which Giovan' Galeazzo, the friend and protector of Petrarch, had collected; — ancient armour; — manuscripts upwards of a thousand, and which Petrarch had assisted in selecting; — and many natural curiosities. Petrarch is most loud in his praises of Giovan' Galeazzo's liberality and magnificence; but, besides the other trifling defects of Galeazzo's character, he forgets to add the pleasing anecdote, that in a fit of anger, when the building was completed, he hanged the architect, freaks which he indulged in now and then. The fact is, that the Laureate's ethics were all upon paper, and he was too much a clever man of the world ever to let any vice stand in the way of his praises.

All these Visconti collections were

taken away and carried to France in 1499 by Louis XII., and nothing was left but the bare walls. One side of the palace or castle was demolished during the siege by Lautree in 1527; but in other respects it continued perfect, though deserted, till the fatal year 1796, when it was again put into a state of defence by the French. They took off the roof, and covered the vaultings with earth and sods; and when the rains came on in autumn, the moisture and the weight broke down the vaultings and ruined great part of the edifice. It has since been fitted up as a barrack, and miserably degraded: in some parts the tracery of the interior arches is tolerably perfect; and the great ruined gateway, once entered by a drawbridge, which crossed the fosse, is still a fine object. An irregular open space in the front of the castle, was the scene of a dreadful massacre of the inhabitants by the French in May 1796, when, after regaining the city, they had expelled the invaders, and admitted 8000 peasants within their walls. Napoleon himself advanced in person to crush the insurgents. Their vanguard was routed by Lannes; the village in which they were stationed burnt, and a hundred of the peasants killed; but this severe example having failed in producing intimidation, he marched himself next day to the walls of Pavia, with six pieces of light artillery. The grenadiers rushed forward to the gates, which they broke open with hatchets, while the artillery cleared the ramparts, and the victorious troops rushed into the town, which the peasants precipitately abandoned to its fate. Napoleon wishing to terrify the insurgents, ordered the magistrates and leaders of the revolt, to be shot, and the city to be delivered up to plunder, while the unhappy peasants, pursued into the plain by the French dragoons, were cut down in great numbers. The pillage continued the whole day, and that opulent and flourishing town underwent all the horrors of war. This horrible massacre is "immortalized" in one of the engravings of the campagnes de l'armée d'Italie; and verily Napoleon gloried in the deed. He tells us, with the greatest glee, that all the peasantry who were found in arms (and a hatchet or a bludgeon were considered as arms,) were shot, and their habitations burnt; and by these means he was able to add, "tout est aujourd'hui parfaitement tranquille, et je ne doute pas que cette leçon ne serve de règle aux peuples de l'Italie." Thus were the trophies of republican liberty gained!

The *Duomo*, or cathedral, a vast building, looking, when you enter it, like a cavern above ground, was commenced in 1488, but never finished; and its incompleteness adds to the effect of gloom and size. It was erected upon the site of a very ancient Romanesque basilica, of which there are some small remains, and which, we regret to add, are in course of demolition.

Runic knots and strange monsters adorn the exterior; and the great dome overtops the houses and many of the towers of the city. The first stone was laid by Giovanni Galeazzo Maria Sforza, and his brother, the unfortunate Ludovico; and the captivity of the latter was one of the causes which prevented the then rapid prosecution of this remarkable edifice. The architect was *Cristoforo Rocchi*, the pupil of Bramante; and he appears to have possessed much of his master's talent. Within, every thing is vast; the pulpit is enormous, surrounding one of the great clustered columns: it would hold an army of preachers. The colossal Terms, representing the Fathers of the Church, bowed forwards, and supporting the pulpit on their backs and shoulders, are finely imagined and executed in dark wood. A curious reminiscence of the age of romance is found in the lance of Orlando, a decayed shaft as

large as a mast, suspended from the roof of the cathedral.

In a side chapel, finely lighted, and contrasting with the general gloom of the building, is the glorious tomb of St. Augustine, the greatest of the Fathers of the Latin Church, and who, merely considered in respect of human talent, is one of the brightest names in literature. It was preserved and brought hither when the church of St. Pietro in Cœlo Aureo, where Luitprand, king of the Lombards, deposited the body in 700, was destroyed.

During the French usurpation, the tomb was concealed in separate pieces. Its date is about the 14th century. The body of St. Augustine (ob. 430) was removed from Hippo, a suffragan see of Carthage, during the Arian persecutions, when the Catholic clergy, being banished by king Thrasimund to Sardinia, transported the relic thither with them. Here it continued until Luitprand purchased it from the inhabitants, who, exposed to the constant invasions of the Saracens, could no longer ensure safety to the inhabitants who resorted to the shrine. The body was deposited by Luitprand in a species of catacomb or sepulchral chapel, which, when opened in 1090, the bones were found wrapped in a silken veil, together with some of his episcopal ornaments, all contained in a silver shrine. All these are now exposed to view in the lower part of the present tomb. There is some uncertainty as to the names of the artists by whom this truly magnificent pile was erected. Cicognara, who says it must be reckoned amongst the most "magnifici e grandiosi" of the 14th century, supposes it was executed by *Pietro Paolo* and *Jacobello* of *Venice*. Vasari, on the contrary, attributes it to *Agostino* and *Agnolo* of *Sienna*. This assertion Cicognara supposes to be contradicted by the date of its supposed erection, stated in the books of the priory to have been 1362. Be this as it may, the tomb is a work of exquisite skill; and it is, to an English traveller who visits the Continent for the first time, most unexpected to see the richest Gothic work, tabernacles, arches, pinnacles, in the best florid style, all worked in marble, and united to statuary of the purest design. Nothing but the most dogged and unmitigated John Bullism can permit us to retain the opinion that England affords specimens of mediæval art which can be paralleled by those of Italy. The tomb consists of four *stories*: the basement, the tomb, properly so called, upon which is extended the saint in his episcopal robes, the canopy, and the surmounting statues and pinnacles. Most extraordinary invention and variety are displayed in the smaller statues and basso-relievos. Round St. Augustine are the saints whom his order produced. Angels adjust the shroud around him; — the Liberal Arts and the Cardinal Virtues, the principal events of the history of the saint during his life, and the miracles operated by his intercession after his death, adorn other portions of the tomb — 290 figures in all; and Giovan' Galeazzo Visconti proposed to have added more. The mechanical execution corresponds with the beauty of the design.

Some good pictures exist in the cathedral, but the darkness of the building makes it rather difficult to distinguish them. The chief are, *D. Crespi*, the Virgin and Child — St. Syrus and St. Anthony of Padua, *H. Sojaro* — The Virgin of the Rosary, and *G. B. Crespi*, the Wise Men's Offering. The campanile is a noble massy tower of brick, not much altered from Gothic times.

The church of *San Michele* ranks above the cathedral in interest as well as in age; it is supposed to be as early as the 6th or 7th century; and it is the place where many of the early Lombard kings were crowned. Of course, its antiquity is contested,

and many good judges bring it as long as the 11th century; but it has a remarkable character of barbarity, such as you might suppose would result from the tool of the long-bearded, German, guiltless of any reminiscence of Roman art.

The front of the church is most singular; a gable end of stone, up which several straight rows of columns are placed, without architectural termination at top, and apparently disjoined from the general design. Between these columns, on stripes of stone, are carved most monstrous and uncouth animals of all kinds; some are large, some small; some represent real, existing creatures; some are grotesque figures of warriors in costume, much like that of the Bayeux tapestry. Some are mere monsters, and they seem placed in the church without connection and without pattern. It is said that Queen Christina of Sweden explained all these basso-relievos: if so, a truly wise woman was she. Round the circular arch by which the church is entered, are runic knots and portions of foliage, mixed in with which are other monsters devouring each other, and in all strange and uncouth attitudes. The front has also been ornamented with circular paterae of rude earthenware, coloured with blue and yellow. One or two yet remain; and circular holes show where others of the same kind were inserted. The like are found in other buildings in Tuscany, and the *Ciceroni* who are never at a loss for an answer, tell you that they are brought from Palestine by the Crusaders. The transepts are rather less strange than the front, and show more of an approach to the Romanesque style. Within, though rude enough, the architecture is not quite so much so as without. It is like many of our old Norman churches, with great rows of circular arches, rising one above another. The *Scurolo*, or winter church, under the choir, is peculiarly curious, with numerous pillars and grotesque capitals, all most northern, with their entwined serpents and runic knots. In the choir itself are some early frescoes by *Antonio di Edessa*, a contemporary of Giotto's, and it has also a tolerable *Moncalvo*; but the church is stripped, impoverished, and denuded, and seems no longer to be the object of affection or care.

Santa Maria del Carmine, built in 1325, is a church well deserving of notice, as a most beautiful specimen of the finest brick work, and showing how admirably that material may be worked. Within, the fabric is plain and simple, Gothic, and remarkably perfect. Without, the west front is magnificent, with a large rose window and three arches, all formed in finely moulded terra-cotta, in which the ornaments are certainly as sharp as stone, and even better preserved. Bold alto-relievos, little cherub's heads, foliage, all are executed, and beautifully wrought, in this material.

San Francesco is another fine church of the same material and style, perfectly and purely Gothic (of the Italian order of course), yet, on the outside, ornamented by intersecting arches, such as we have in our earliest Norman cathedrals. A painting by *Campi* is the only picture which it possesses worthy of any notice.

Santa Maria di Canepanova is a fine specimen of the cinque-cento style, by *Bramante*. It was begun in 1492 by Giovanni Galeazzo Maria Sforza, and contains some very indifferent frescoes, and others very good by *Moncalvo*, and several subjects from the Old Testament by *Giulio Cesare* and *Camillo Procaccini*.

Of the celebrated church of *San Pietro in Cielo d'Oro* some portions remain, partly in ruins, and partly used as a store-house. Here was one of the most interesting monuments in Italy, the tomb of Boëthius; but this was insufficient to preserve the fabric from desecration and ruin.

The covered bridge over the Ticino

was built by Galeazzo, and from his time to the present has been a favourite promenade of the *Pavesi*. Its roof is supported by 100 granite columns. The plan was evidently suggested by the bridges of Switzerland.

A little way out of the city is the fine Lombard-Romanesque church of *San Lanfranco*. It offers a beautifully varied outline.

The churches of *San Teodoro* and of *San Marino*, belong, as to the date of their erection, to the 8th and 9th centuries; but the interior of both have been so entirely modernized, that there is little in either to observe. In the latter is a very good specimen of *Cesare da Sesto*, the Virgin and Child.

Beyond the city is a fine specimen of an Italian church, *San Salvatore*, richly painted in fresco. Here is a school for children, in connection with the university.

The *University of Pavia* claims very high antiquity. It is said to have been founded by Charlemagne in 774; and though this assertion is not susceptible of strict historical proof, it is certain that the civil law was professed at Pavia at an early period, probably more by oral teaching than by books. That great restorer and reformer of the Church of England, Lanfranc, Archbishop of Canterbury, in the reign of the Conqueror, was born at Pavia of a family who possessed, by inheritance, the right of administering the civil laws, perhaps derived from their senatorial dignity in the Roman age. Its splendour, however, arose mainly from Giovan' Galeazzo, who, about 1390, gave it so many additional privileges that he is usually honoured as the founder. But the parchment might have been a dead letter, had not the duke wisely called in the great Baldus as a professor of civil law. He was a man of wonderful acuteness and diligence, and possessed what would now be termed an European reputation, to the highest extent. Kings and Princes consulted him upon points of public law, and his commentaries

> . . . "on the Corpus,
> Big and lumpy as a Porpoise,"

contain a mine of learning, which may, perhaps, have its day again (like the schoolmen and the fathers) and rise from the oblivion into which it has fallen in the present age. In more modern times, Pavia has been principally distinguished as a medical school; and in this branch of knowledge it has produced men of great eminence. It is yet in considerable repute, containing about 1600 students; and Englishmen occasionally study here, as they also do at Padua. The anatomical theatre is well contrived, and the present demonstrators enjoy a high reputation.

Little can be seen of the ancient buildings of the University. Maria Theresa, in 1779, and the Emperor Joseph, in 1787, fronted and adorned much of the old part, and built two entirely new quadrangles; and still more recently (1816) the principal façade was erected by *Marchese*, at the expense of the late Emperor Francis I. The museums of anatomical preparations and of specimens of natural history, are both remarkably good. It also contains a large library, and collection of coins. To this university, also, is annexed a school of the fine arts, in which drawing and engraving are taught. The utility of this institution has been much increased by the liberality of the late Marchese *Malaspina*, who, dying about two years ago, bequeathed to it a very valuable collection of paintings, prints, and other objects illustrative of the history of arts, placed in a building which he erected for them at his expense in his lifetime.

There are five fine courts, in the walls of two of which are inserted monuments of early professors, placed here, some of them, when the churches where they had been originally erected were suppressed. One of them is of the celebrated jurist *Alciat*. Most of the

older monuments are on the same pattern. They represent, in alto-relievo, the professor seated in the midst of his pupils, who are listening to his instructions. Though often venerable looking, long-bearded men, the pupils, to denote their inferiority, are made about half the size of their masters, which gives them the effect of very old boys. Their countenances and attitudes generally denote the most intense attention. Some modern eminent men have monuments here. *Spalanzani*, *Fontana*, and *Scopoli* are amongst them, truly honoured names in medical science, and testifying the subsisting honours of this ancient school. And to these great men, in their respective professional lives, must be added *Volta*, *Scarpa*, and *Mascherini*, all of whom taught at this university.

Of the many colleges formerly annexed to the university, two only, the *Collegio Borromeo* and the *Collegio Ghislieri*, exist. In front of the latter is a statue, in bronze, of its founder, Pope Pius V.; a statue in a lively and animated attitude, and which, to our English eyes, accustomed to *quietness* in our statues, appears, like much of foreign sculpture, almost raving, with the raised hands and the fluttering drapery.

From the university, four of the high and gloomy towers, by so many of which Pavia was once adorned, defended or tyrannized, are well seen. These have been lowered, and one of them is surmounted by bells, and converted into a kind of town belfry. They are still from 200 to 250 feet high, uniform in aspect, square, with small apertures all the way up, and adding much to the character of the city by their singular appearance; silent and almost unintelligible monuments of the past. If the accounts of historians are to be credited, Pavia, the "Civitas Turrigera," at one time possessed 525 of these towers. There is much puzzle about them, almost as much as about the great *craze* of antiquaries, the round towers of Ireland. It is difficult to understand how they could ever be defended in war; and perhaps the supposition that they were merely tokens of nobility or dignity, is as plausible as any other conjecture which has been raised.

Pavia is not healthy; the water from the Ticino is bad; and, whatever may be the cause, individuals who are stunted in their growth, or deformed, are so numerous as to force themselves upon the observation.

Amongst the *notabilia* of Pavia must be noticed the ancient costume of the ladies, which is rather declining at Milan. It is a *black* silken veil, thrown over the uncovered head in the same manner as the white veil is used at Genoa. It is a matter of profound enquiry which of the two looks best, and the result of our investigations (after consulting competent authorities) is this; that the *black* gives most enhancement to the bright and sparkling countenance of youth, but that the *white* is equally adapted to the matronly charms of maturer age.

On quitting Pavia you soon reach and cross the Po, here a noble flowing and almost angry river, the main channel being skirted by many smaller streams winding through the alluvial soil.

1¼ Casteggio. (Route 6.)

Here you enter the Sardinian territory.

1½ Voghera. } (Route 6.)
2½ Tortona. }

2½ Novi. }
1½ Arquata. } (Route 5.)
2 Ronco. }
2 Armerotti. }

3 GENOA. (Route 12.)

ROUTE 22.

MILAN TO LODI AND PIACENZA.

8¼ posts.

Leaving Milan by the *Porta Romana*, the road is for most part of the

way of the same character as that to Pavia; in some parts exceedingly marshy, though still intersected with numerous canals and streams. It is perhaps, the least agreeable side of Milan. If the traveller is proceeding from the south, he will miss the festoons of the vines, which, even before he reaches Lodi, will have almost entirely disappeared. The maize, though so beautiful in flower and in ear, is not a handsome crop when closely inspected: it is coarse and rank when green, and, when ripe, arid in appearance and ungraceful. The rice plantations, below the level of the road, and where the cultivators labour in black mud above the ancle, convey the idea of unhealthiness; but the meadows are exceedingly beautiful. Most plentifully supplied with water, the grass, especially when varied with the tender lilac of the autumnal crocus, seems to luxuriate in the bright sun, and exhibits an outpouring of vegetation of which we have no idea. The road to Lodi is excellent; a fine, broad causeway, and as thronged as the vicinity of the most flourishing town in England.

This part of the country abounds in ancient churches, which, when Italy shall be ransacked, like England, by the eager eye of antiquarian curiosity, will furnish an abundant harvest for the history of architecture.

At a short distance from Porta Romana, is the very ancient church of *San Giorgio di Noseto;* annexed to what was the residence of the archbishop. The mansion is now an inn. The church was founded in 771, by Alboin, King of the Lombards: it is still standing, and has the remains of a curious fresco.

Pass near the Abbey of *Chiaravalle,* a suppressed Cistercian monastery. It is named after the French monastery of Clairvaux, so celebrated as the home of St. Bernard, and by him was this *colony* founded. The church, which, though dilapidated, is still used for divine service, is Gothic, and the campanile is peculiarly fine: crumbling frescoes by excellent hands, with the carvings in the empty choir, all wear an aspect of sadness and neglect. This monastery was the favourite retirement of Otho Visconti, who held the office of podestà, and died here. What is called his tomb, is still shown; beneath the inscription are shields of arms, amongst which are the fleur-de-lys of France. In the cemetery are interred several of the family of the *Torriani,* the first Lords of Milan: amongst others, of Pagano della Torre, who held the office of podestà, and died 1241. Here also is shewn the tomb of the celebrated but ill-famed Wilhelmina. Her name passed into a once popular saying—*egli ha da fare peggio che la Guglielmina.*—She died in 1282, and in her lifetime she was deemed a saint; but after her death it was discovered that she had been the foundress of a secret sect, whose tenets involved the most fearful blasphemies in doctrine, as well as the most abominable sins in practice. Her bones were taken up and burned, and her accomplices put to death. The cruelties inflicted upon them were most atrocious, and cast a disgrace upon the Church of Rome which can never be extenuated; although at the same time it would be equally a perversion of truth to attempt to vindicate the doctrines or the morals of these individuals, who, like the Albigenses, were contaminated by the great Manichæan heresy.

The country all around this monastery was entirely reclaimed by the judicious labours of the Cistercians, who were in agriculture almost what the Benedictines were in literature. The disciples of St. Benedict cultivated the mind, those of St. Bernard no less usefully tilled the ground; and it is hard to say which did most service by their example. The Cistercians invented the plan of forming artificial meadows, called "*prati di Marcita,*" to which modern Lombardy

owes so much of its prosperity. Thus, in addition to its other functions, the Church furnished the "agricultural societies" of the middle ages. So imperfectly had this district been reclaimed by the Romans, that in the 11th century the greater part of it was still covered with wood and marsh. It is greatly to be regretted that none of the Italian writers have given us a history of the *défrichement* of Lombardy, for which ample materials are found in their archives.

San Donato.

San Giuliano.

1¼ *Marignano* or *Melegnano.* Here, on the 14th Sept. 1515, Francis I. won, in the first year of his reign, the victory by which he acquired a transient and delusive glory. Having invaded the Milanese for the purpose of asserting his chimerical rights, he was attacked at Melegnano by the Swiss, to whom the defence of the Milanese territory had been entrusted. The battle was continued with great obstinacy during three entire days, and the Swiss were at length compelled to retreat, in good order, but leaving 15,000 dead upon the field; a slaughter which, if we may judge by the feelings expressed by *Ariosto*, occasioned great delight to the Italian heart.

"Vedete il Re Francesco innanzi a tutti,
Che così rompe a' Svizzeri le coma,
Che poco resta a non gli aver distrutti;
Sì che'l titolo mai più non gli adorna,
Ch' usurpato s' avran quei villan' brutti;
Che domator de' Principi, e difesa
Si nomeran de la Christiana Chiesa."
Canto xxxiii. 43.

Cross the Muzza, one of the many canals of irrigation, with which this district abounds. The approach to Lodi from Milan is somewhat singular, from the height of causeway on which the road is carried. A fine avenue of planes borders it on either side. The traveller is, of course, on the look-out for the celebrated bridge, but it is not crossed by this road: it is on the eastern side of the city.

1¼ LODI (*Inns*: La Posta, good; Il Sole; L'Europa; Lire Rc.) The original settlement of the citizens, *Lodi Vecchio*, is about six miles off. It was founded by the Gauls, and having been protected by Cneius Pompeius Strabo, the father of Pompey the Great, the citizens called it *Laus Pompeia*. The convesrion of *Laus* into *Lodi* is one of the testimonies of the strange manner in which, by the employment of the oblique cases, the Latin language was corrupted into the modern dialect.

The men of Lodi were the great and constant rivals of the Milanese, who, in 1111, entirely destroyed the city. After the destruction of Milan, the Lodigiani, who had fled to Pizzighettone, came (1158) before Barbarossa as suppliants, weeping and bearing crosses, and requesting a home; and accordingly he gave them a village then called Monteguizone, granting them investiture by the delivery of a banner. The spot is said to have been fixed upon by Frederick himself, and it was wisely chosen; defended by the river Adda, and in a tract of exuberant fertility: thus arose the present modern city, containing now upwards of 18,000 inhabitants. It may seem almost absurd to say that, in a city founded in the 12th century, you may discover, from the comparative paucity of its public edifices, that it is *modern:* yet such is the case; and, as at Alessandria, a remarkable want of public edifices may be noticed, compared with those cities where you find the accumulation of ages.

The Lodigiani removed from their ancient city the relics of their patron saint, Bassianus, which they deposited in the Duomo, a fine Lombard building. The style is very pure and ancient: the porch is supported by fine griffins; perhaps not only the design, but even a part of the materials may have been brought from old Lodi. This is certainly the case with respect to a very curious basso-relievo, representing the Last Supper,

and which is a remarkable monument of early Christian art, anterior to the settlement of the Lombards. The eyes are of enamel. There is much in the architecture of the Duomo (partly Gothic) which is worthy of notice. Some very fine paintings in *tempera* are on the walls near the high altar. They are by *Guglielmo* and *Alberto di Lodi*, and were covered up till within the last few years.

The *Incoronata*, by Bramante, begun in 1476, a very beautiful specimen of the renaissance. It is an octagon, and contains some good specimens of the paintings of *Calisto Piazza*, commonly called *Calisto da Lodi*, an imitator, or, as some say, a pupil of Titian, and who, if so, was fully worthy of having such a master; but whether he is to be reckoned as belonging to the school of Milan or of Venice, is rather a disputed point amongst the historians of art. The subjects are taken from the events of the Passion of our Lord; the Life of St. John the Baptist; and the Life of the Virgin: the heads are of surpassing beauty. In purity of sentiment and depth of character they rank with the first works of the Venetian school. It is said that some of the pictures were executed by Titian, who, passing through Lodi, was glad to give this help to his pupil.

The great Piazza, surrounded by arches, is fine of its kind. The entrance of the convent formerly belonging to the *Padri dell' Oratorio*, is formed by an arch said to have been brought from old Lodi, where it formed the entrance to the schools. It is inscribed *Ignorantiæ et Paupertati*: neither the form of the letters nor the nature of the inscription, sanction its supposed antiquity. "The terrible passage of the bridge of Lodi, May 10th, 1796, needs no commemoration. It is curious that the French, who triumph so much in this exploit, do not see that, taking the life of Napoleon as *a whole*, and as we *now* see it, the victory on the bridge was the step which led to Napoleon's fall." —*MS. Journal.*

The *Lodigiano*, the country about Lodi, is the native seat of the cheese usually called Parmesan, but which is almost wholly made in this district; the Parmigiani, however, having been the first to export the article, it acquired their name. Others, on the contrary say, that a Princess of Parma, having introduced it at the French table, it received its denomination from *her* Excellency, as well as *that*, of the cheese. The French *gastronomes* maintain that it is with cheese as with wine, namely, that each species has its own *smack*, which cannot be produced elsewhere; resulting partly from natural causes, and partly from the mode of manipulation. But that in cheese, the co-operating causes are much more numerous than in wine: the nature of the soil, the plants upon which the cows feed, the water they drink, the air they breathe, the construction of the cow-house, the quality of the rennet, nay, even the complexion of the dairy-maid, are all efficient causes. To carry on the business of a cheese-dairy to advantage, the milk of at least fifty cows is needed; but the land being very much divided into small holdings, many of the farmers have not a sufficient extent of pasturage. They therefore join with their neighbours in a kind of partnership, the milk being brought into a common dairy, where it is kept in very large copper vessels, and the produce divided. The deep yellow colour is given by saffron. The pasturage is most rich: when cut for hay, it gives three crops in the year. Either the Adda or Po are in sight nearly the whole of the road, until you reach

1½ *Casal Pusterlengo*, a good sized and rather handsome borgo, where the road divides; one branch leads to Cremona and Mantua (see Route 23.); the other, which we pursue, goes on to *Fombio la Rossa*, near

which are the respective dogenas of Austria and the duchy of Parma, where half a lirà will ensure you an untroublesome doganiere, and many thanks besides. Shortly afterwards, you are on the banks of the mighty Po, grand from its mass of troubled waters, and its character of power. This is crossed by two bridges of boats, each joining an island to the shore. You descend the slimy brink, and rumble and jumble over the creaking planks, whilst the barks undulate beneath you, and a very short drive then brings you to the gates of

2 PIACENZA (see Route 34.).

ROUTE 23.

MILAN TO CREMONA, MANTUA, AND VENICE.

1½ Melegnano.	}	See preceding Route.
1½ Lodi.		
1½ Casal Pusterlengo.		

Codogno, principally remarkable as a great cheese mart.

Malleo.

Gera.

The country, called the *Gera* or *Ghiara d'Adda*, is hereabouts traditionally supposed to have been once covered by a lake, or, more probably, a marshy broad, called the Lago Gerondo, and dried up, partly by drainage, and partly by evaporation. There is much in the aspect of the country to confirm this opinion.

1. *Pizzighettone*, once a fortress of very great importance. It was originally built by the men of Cremona in 1125, as a point of defence against the Milanese. Here Francis I. was detained after the battle of Pavia. The fortifications still look very strong, though they have been partially dismantled. The place offers no object of interest except some good frescoes by *Campi*, in the principal church. The Adda is here a fine, rapid stream, and its clear waters look the brighter from the recollection of the turbid *Po*.

N. Ital.

Aqua Negra, where the Cremonese sustained a signal defeat *in 1166*.

Cava Tigozzi, in a species of hollow from whence it derives its name. Hence forward you will be guided, as it were, by the view of the lofty bell tower of

2 CREMONA.

Cremona. (*Inns:* La Colombina, not comfortable, not cheap, and not clean, but still the best in the place. L'Albergo Reale — Il Capello.)

This most classical city has nothing at all to show of classical times: its recollections alone survive. The repeated devastations it has sustained may, in part, account for the absence of monuments: but in this, as in other similar cases, it is difficult to account for the paucity of remains beneath the soil. It is now a thriving place, containing about 37,000 inhabitants. It has a good trade, and a fair is held here about the end of September, a time when the uncommercial traveller will do well to keep away. High prices, bad accommodation, and the unrecountable racket can only be tolerated by those who come to drive a good bargain. As is well known, Cremona was once celebrated for the manufacture of musical instruments. The business was hereditary in families: and the remote ancestors of *Amati*, the most renowned of these modern makers, who flourished 1704—1739, had supplied Charles IX. with lutes and violins of an excellent build. The instruments of the last Amati are yet in great repute, and fetch high prices: they are sweet but not powerful. He was succeeded in reputation by Stradivarius and Guarnieri; but at present, the articles made here have no peculiar character.

Cremona produced a school of painters who, according to Lanzi, just missed becoming as eminent as those of Bologna; and they have much affinity to those of the Bolognese school. Here, as at Brescia, the traveller will be struck at the manner in which general reputation has

been denied to numbers of artists who, though second rate, have full as much merit as other *second raters* whose names are known all over Europe, and who are considered as ornaments to every picture gallery. The names of the many artists who flourished here anterior to the 15th century are not known, nor can their works be identified. In the older frescoes of the Duomo, the colouring, though hard, has much vigour. Towards the conclusion of the 15th century, *Bonifazio*, or *Fazio Bembo* (fl. 1460), and *Giovanni Francesco*, his brother (d. after 1524), emerge out of the obscurity of their predecessors. *Fazio* had no notion of ideal beauty, but he was fairly master of the minor branches of his art. *Cristofero Moretti*, also called *Rivello*, (about 1460), has more correctness both in perspective and in the design of the human figure. *Altobello da Melone* (d. after 1520), succeeded better in oil painting than in frescoes, at least his colouring is more happily managed in the former than in the latter; in both his drawing is good, and there is much grace and tenderness in the expression of his countenances. *Boccaccio Boccacini* (d. 1518), "is amongst the Cremonese what Ghirlandajo, Mantegna, and Francia are in their respective schools, the best modern amongst the ancients, and the best ancient amongst the moderns." His style has considerable similarity to that of Pietro Perugino. Garofalo was so much struck with Boccaccini's paintings in the Duomo, that he remained at Cremona during two years for the purpose of studying under him. *Camillo*, the son of Boccaccio, emulated his father (d. 1546); his colouring was remarkably good, and his designs full of energy and life. *Bernardino Gatti*, or *Il Sojaro* (d. 1575), born at Pavia, but domiciled at Cremona, where he resided during the whole of his very long life, was a follower of Correggio; he is distinguished for peculiar sweetness of colouring. *Gervasio Gatti* (d. after 1631) the nephew of Bernardino, adopted his uncle's style; he was also a good portrait painter. The great pride of Cremona, however, is the school formed by the *Campi* family. *Galeazzo Campi* (d. 1536), was an artist of decent merit, but feeling himself incompetent to do justice to the rising talent of his eldest son *Giulio* (d. 1572), he placed him under the tuition of Giulio Romano. *Giulio Campi* afterwards worked under Raphael, and whilst at Rome he diligently studied the antique, and drew all the basso-relievos of the Trajan column. He shows great fertility of imagination as well as extraordinary diligence. He had great knowledge of anatomy, but which he even carried to affectation. *Antonio Campi* (d. after 1591), another son of Galeazzo, was taught by his brother Giulio; he was also a good architect and an historical writer of considerable merit: he compiled a chronicle of Cremona, a work of standing authority. He was also a clever modeller and a splendid engraver, and his character exemplifies the liberal education so common amongst the Italian artists, and which, without doubt, contributed much to the developement of their pictorial talent. *Vicenzio Campi* (d. 1591), another brother, painted many cabinet pictures; but not many of his productions are found in the public buildings of Cremona. *Bernardino Campi* (d. after 1590), a cousin or nephew of the others, was a goldsmith by trade; but at the age of nineteen he became a painter. He was taught by *Giulio*; but he principally followed Raphael in the character of his designs; he was the most important master of this school. *Giovann' Battista Trotti* (d. after 1607), was the favourite pupil of Bernardo Campi, who gave him one of his nieces in marriage. He entered into competition with Agostino Caracci at Parma, and having, for a time, obtained more praise and success, Agostino said that they had given him a *bad bone* to pick, and hence Trotti acquired the

sobriquet of *Malosso*, by which he is best known, he is spirited, graceful, and imaginative; but his colouring is often harsh and crude. *Ermenegildo di Lodi* (d. after 1616), the pupil of *Malosso*, can scarcely be distinguished from his master. *Francesco Boccazini* (d. 1750), was the last artist of any merit belonging to this school.

There are many cathedrals much more ancient than the *Duomo* of Cremona (begun in 1107, and completed, except as to some smaller portions, about 1491), and many cathedrals which are much more beautiful, and yet none more venerable, or offering more finely varied features, whether taken by itself, or in combination with the surrounding buildings: and the later insertions, Gothic and cinque-cento, are so well adapted to the lines of the structure, that their discrepancies are lost in the general result. And, as so often happens in architecture, the building which has grown up by degrees, possesses, if not the harmony, still more sentiment than one produced from one design. In this front, which is of marble, the Lombard-Romanesque predominates, and the pillars of the porch rest upon the usual griffonized lions, of which one grasps the serpent, the other an animal which holds a bird between its jaws. The zodiac is over the door, and Count Von Hammer Purgstall has made good use of it in one of his treatises upon the Mithraic mysteries. There is far more to be observed in the architecture and ornaments of this façade than we can possibly detail; but we may just notice the noble rose-window, surrounded by a rich and delicately carved vine-leaf moulding, which window was built by *Giacinto Porata* of Como, in 1274, and was evidently suggested by that in his native town. Other parts of the exterior are of moulded brick, and worked with much beauty.

The interior of the cathedral is one mass of colouring and gilding; walls, vaultings, all are entirely covered, so that the lines of the architecture, a good Italian-Gothic, are nearly concealed. Lanzi considers this interior as rivalling the Sistine Chapel, not, of course, as to the merit of the paintings, but in the pervading pictorial magnificence. It is a complete gallery of Cremonese art. The nave and part of the choir are painted in fresco by *Boccaccio Boccacini*, who received 1000 lire for the first four arches, according to contract, dated April 12th, 1514. The subjects are from the histories, partly legendary, of St. Anna and the Virgin. The *Sposalizio* in this set is very fine, and is said to have induced Garofalo to place himself under Boccaccio as a pupil. The most celebrated, however, of his works is in the choir, in which are introduced the four protecting saints of Cremona, that is to say, Himerius, Homobonus, Marcellinus, and Peter at the feet of the Saviour, of wonderful effect. Amongst the many paintings by *Giulio Campi*, the Last Supper, in which the expression of the countenances is remarkably good; and, the Miracle of the Manna, must be noticed. The Archangel Michael by him, is also a forcible painting; but it is in bad condition. — *Altobello di Melone*, the Flight into Egypt and the Slaughter of the Innocents, both dated 1578; and a long series of the principal events of the life of our Lord, all carefully finished. — *Cristofero Moretto*, our Lord before Caiaphas; and the Scourging. — *Pordenone*, the Crucifixion; is a strange but forcible painting: many of the soldiers and the figures are in a Spanish dress: three others represent scenes from the Passion. — *Bonifazio Bembo*, the Presentation in the Temple; the Adoration of the Magi. In the contract for these, it is stipulated how much gold-leaf he should employ. The last of these pictures has the inscription, "Bembo incipiens 1451," of which the meaning has been much the subject of discussion. — The Entry of our Lord into Jerusalem, by *Bernardo Campi*; also St. John the Baptist in the Desert;

our Lord washing the Feet of the Disciples; and the Sacrifice of Melchisedec. — By *Antonio Campi*, the Assumption. — *Malosso*, the Crucifixion. — *Romanini*, the Crowning of Thorns, and an Ecce Homo. The high altar is the last work of *Gatti*, or *Sojaro*. It represents the Assumption of the Virgin. The action of the Apostles is remarkable; so also is the management of the drapery. It is said that, being rendered infirm by age, he added the last touches to the painting with his left hand. It was unfinished at the time of his death, and it was completed by *Sommacchino* of Bologna. On the left of the choir is a small but curious votive picture by *Giotto* (1370). Four large frescoes have been lately added by *Diotti*, a living artist, rather an exaggerated attempt at originality, but yet with so much merit as to vindicate his claim of being one of the best artists of modern Italy. The *intarsiatura*, or inlaid oak of the stalls of the choir (1489-90, by *Giovan' Maria Platina*) is very elaborate. There are some good specimens of mediæval sculpture in the altar of San Nicolo, of San Pietro, and San Marcellino. In the *transept* is a very singular ancient vessel, apparently of the 9th or 10th century, ornamented at the four corners with four winged and tailed monsters, in which, according to the legend told by the sacristan, St. Albert was accustomed to knead bread for the poor. Who was St. Albert? — it may be asked. He was born at Castel Gualtieri in this neighbourhood, and, after filling the episcopal chair of Vercelli, was, in 1204, appointed patriarch of Jerusalem. He was the founder of the Carmelites, and distinguished, as his legend imports, for humility and kindness to the poor. The *Sacristy* yet contains a few curious articles, ancient crosses, and the like, spared by the despoilers. Beneath the Duomo is a fine, though not ancient crypt, with the tombs of the patron saints of the city.

The *Battisterio*, built about the year 800, is in a plain and simple Romanesque-Lombard style. It has, what is very rare in these buildings, a fine projecting porch, supported by lions. The windows by which it is scantily lighted, might serve for a Norman castle. The walls within are covered with ranges of Romanesque arches, and fragments of frescoes are seen in the gloom. In the centre is a noble font hewn out of a single block of fine marble. By the side of the Duomo, that is to say, detached, though connected by a line of loggie, rises the *Torazzo*, the loftiest tower in all Italy, being about 490 steps to the story of the bells. It is of brick, firm, square, fresh, and perfect. The lower portion, a parallelogram, is broken only by the slight ornaments of the seven stories into which it is divided. This portion was built in 754, so that it is nearly coeval with the Campanile of St. Mark. The Gothic superstructure was added in 1284; an octagon beautifully surrounded by loggie, and ending in a graceful and lofty pyramid; all perfectly unlike our Gothic, but quite as beautiful. In the third story is an enormous astronomical or astrological clock, put up in 1594, which, like its brothers at Padua and Verona, bestows upon you a profusion of now unvalued information relating to the course of the two great planets in the astral sphere. The position and proportions of the Torazzo produce a wonderful effect: when you are near it, you hardly appreciate its enormous magnitude. As you recede, it seems to grow higher and higher. In the piazza the clock appears at no great altitude, but when you are beyond the piazzetta, you behold its vast concentric circles high above the tall houses; and the Torazzo towering immensely over all other towers, completes the background of the picture. The effect is most singular when the group to which the Torazzo belongs, is lighted up either by the morning or the evening sun, and when the

dark-red brick glows in its rays. The Custode of the Torazzo lives in it, and an inscription over the door of his lodge invites you to enter. The staircase is not in the best repair; but it can be ascended without any real difficulty. The view of the plain of Lombardy is not so impressive as that gained when you are nearer the Alps; but it is remarkably fine. The city is gathered up, as it were, beneath you. In shape it has been likened to a ship, of which the Torazzo is the mast. The rude ancient doggrel rhyme —

> "*Unus Petrus est in Roma,*
> *Una turris in Cremona,*"

is a curious illustration of the popular celebrity of this campanile. It had a chance of becoming even still more renowned. In 1414, the Emperor Sigismund and the Pope visited Cremona, then subject to the usurped authority or signoria of Gabrino Fondulo. The Signore was most cruel and treacherous, but he was wise and talented. Sovereign and pontiff consulted with him; and, by his advice, Constance was fixed upon as the place where the great council was to be held, for the purpose of restoring the peace of Christendom; and Sigismund, besides other marks of favour, gave to Gabrino, in Cremona, the authority of a vicar of the empire. Gabrino invited his illustrious guests to mount the Torazzo and enjoy the prospect, and he alone accompanied them, no other attendant was allowed. They all came down in safety; but when Gabrino was brought to the scaffold at Milan in 1425, he said that of only one thing in the course of his life did he repent him, that he had not had quite courage enough to push Pope and Emperor over the battlements, in order that he might have profited by the confusion which such a catastrophe would have occasioned in Italy.

Near the cathedral is what is called he *Campo Santo*, though now used as the repository of the archives; and where the functionaries of the cathedral assemble. It contains an underground vault, to which you descend by about fourteen steps; an exceedingly curious but puzzling mosaic pavement, with allegorical figures representing a Centaur fighting against a figure representing Cruelty; Faith, and a figure kneeling before her, and Pity, conquered by Impiety. It seems to be an early Christian monument. The spot was evidently an ancient Christian cemetery, as appears not only from its name, but from the bones and the inscriptions yet found there.

Cremona had very many convents, almost all of which are demolished. The churches are generally of dark red brick: those which have escaped demolition or modernisation are usually Gothic.

Santa Agata is one of these; and the architectural traveller will here find what we should call the earliest Norman capitals, from which spring the latest Gothic arches. This church contains several excellent specimens of *Giulio Campi*, one of which, the Martyrdom of Sta. Agata, dated 1537, has obtained high commendations from Vasari, usually so penurious in his commendations of Lombard art.

Santa Margherita, annexed to the episcopal seminary. At an earlier period it was a priory, and claims much interest, as having been built under the directions of the celebrated Jerome Vida: —

> But see! each muse in Leo's golden days
> Starts from her trance, and trims her withered bays;
> Rome's ancient genius o'er its ruins spread,
> Shakes off the dust, and rears his reverend head.
> Then Sculpture and her sister-arts revive,
> Stones leaped to form, and rocks began to live.
> With sweeter notes each rising temple rung,
> A Raphael painted, and a Vida sung.
> Immortal Vida; on whose honoured brow
> The poet's bays and critic's ivy grow:
> Cremona now shall ever boast thy name,
> As next in place to Mantua, next in fame."

Vida employed *Giulio Campi* to decorate the church with his paintings, of

which there are many; but the chief is the Circumcision, perhaps the *chef-d'œuvre* of the eclectic school; for in this, at least in the opinion of the Italian connoisseurs, Campi has united the beauties of Raphael, Titian, and Correggio.

San Nazaro. The cupola painted partly by *Giulio Campi* and partly by *Malosso*, from his designs: they are grand, almost gigantic. Over the high altar is a capital piece by *Altobello.*

Sant' Agostino, and *San Giacomo* in *Breda*, a fine Gothic church with some remarkable paintings. — *Perugino*, the Virgin and Saints, a specimen of great merit, carried off by the French, and restored in 1815: an inscription beneath testifies the care taken by the Austrian Emperor to restore it to its proper domicile. — *G. B. Zupelli*, the Virgin and Child in a beautiful landscape. Lanzi praises the originality of its conception and the excellent *impasto* and tenderness of colouring. — *Malosso*, a Deposition from the Cross; the Temptation of St. Anthony. — *Masserotti*, St. Augustine, and personifications of the Orders, supposed to have arisen out of the rules constituted by the Saint; a strange variety.

San Giorgio, a very sumptuous building with numerous paintings. — *Malosso and Ermenegeldo di Lodi*, the Christian Virtues in the vaulting of the nave. — *A. Campi*, a Holy Family, the Infant playing with a Bird. — The piece over the high altar. The Virgin and Child surrounded by Saints, dated 1575. It was originally painted for the Servites, in the suppressed church of San Vittore. The price for which Campi stipulated, was 250 Milanese *lire*, and a mass per diem during seven months. — *Bernardino Gatti*, or *Sojari*, a Nativity; the main idea taken from the celebrated *Notte* of Coreggio, but curiously varied; retaining nearly the whole general composition, but so represented as to seem illuminated by the light of day. It is scarcely less graceful than its original. The landscape is remarkably true to nature and pleasing.

The *Palazzo Publico*, a relic of ancient Cremona, looks as if it had weathered many a storm. It was begun in 1206, and extends high and wide, supported, as usual, by lofty arches. Two venerable towers are annexed to the building. The ancient gates of brass are said to have been put up in 1245, in the expectation of a visit from Pope and Emperor. The interior, now used for the *Congregazione Municipale*, contains several paintings. — *Grazio Cossale*, the Descent of the Manna, dated 1597. — *A. Campi*, the Visitation. — *Malosso*, the Protectors of the City, Saints Himerius and Homobonus. In the antichamber is a magnificent chimney-piece of alabaster, brought from the Raimondi Palace, sculptured by *Pedoni*, in which the artist has introduced a portrait of Marshal Trivulzio: it is much praised by Cicognara.

Near this Palazzo is another, in which the college of jurisconsults used to hold their sittings. It is Gothic, and built of finely moulded brick, and exhibits many highly curious details.

There are many private Palazzi in Cremona; and some are now in progress of erection: some of the older ones are beautiful specimens of the cinque-cento age, and should be carefully studied by those who wish to revive that most flexible and manageable style. Such is the *Palazzo San Secundo*: the sculptures on the exterior are by *Bernardo Sacchi*, and equal those of Bambaja. The *Palazzo Raimondi* is by *Pedoni*: the pilasters are of a most fanciful order, and adorned with arabesques as delicate as if drawn with a pencil.

There are some tolerably good collections of pictures at Cremona.

Marchese Pallavicino, a Presentation by *Bernardino Campi*: an excellent library and curious manuscripts.

Conte Schizzi, many specimens of

the Cremonese school. *B. Campi*, a Nativity, considered as one of his best works.

Conte Ponzoni, a rich collection both of paintings and coins. *Conte Pedretti*, the like.

Casa Bolzesi, many works of Canova.

Signor *Giovanni Beltrami* (a dealer) has a good collection.

Signor *Agioli* has a fine bronze found at Calvotone, a victory on a globe, with a votive inscription, dedicating it to Marcus Aurelius and Lucius Verus: it is about two-thirds the size of life, wanting only the left arm. Traces of gilding are discernible.

Just out of Cremona on the Mantuan side, but not exactly on the road, is the noble church of *San Sigismondo*. It was in this church that Francesco Sforza married Beatrice, the only child of Filippo Maria Visconti (Oct. 25, 1441); and thus, after the death of his father-in-law, became the founder of the new dynasty. Cremona was the dowry of the bride; and Francesco, as a token of affection both to her and to the city, rebuilt the church as it now stands. It consists of a single nave with twelve chapels, and it is full of the works of native artists. — *A. Campi*, the Decollation of St. John the Baptist. The vaulting of the chapel in which this picture is placed, as well as the basso-relievos, are all by *Campi*, and he claims them by an inscription dated 1577. — *Bernardino Campi*, St. Philip and St. James: the accessories are very beautiful. The vaulting is by him: the chapel was finished by *Malosso*. — *Giulio Campi*, a very interesting piece over the high altar; the Virgin and Child, and *Francesco Sforza*, and Bianca Maria Visconti, presented to them by St. Crysanthus and St. Jerome; the shrinking timidity of Bianca is well expressed. Campi has subscribed his name and date, 1540. He was paid 200 *scudi d'oro* for the work. There is much in its style to remind of Titian.—The vaulting is entirely covered with paintings, principally by *Bernardino Gatti*: the smaller ornaments, angels, foliage, and the like, by him, are peculiarly graceful and beautiful.—By *Camillo Boccaccino* are the paintings in the tribune and round the high altar. Of these, Lanzi says, "the finest are the Four Evangelists: three are seated; St. John is standing, his figure thrown backwards, as if by a movement of surprise, and skilful in the drawing and perspective. It seems strange that so young a man as Camillo, and one who never frequented the school of Correggio, should so well have caught his style: this work, which is a model in perspective, and the optical delusion of effect, was finished in 1537. The two side pictures are also much esteemed works of Camillo. One represents the Resurrection of Lazarus; the other, the Judgment of the Woman taken in Adultery; both are surrounded by an elegant frieze, where the little angels sporting with a crosier, and other sacred emblems, are admirable for their life and grace. Camillo seems to have imitated Pordenone in truth of colouring and in beauty of chiar'-oscuro: had he shown more dignity in the heads of his men, and were there more of dignity and order in his compositions, nothing would remain to be desired in his works."

1 *Cicognolo*. Near this place is an ancient castle, modernised, but still a fine object. It belongs to a branch of the Palavicini family.

Pass *Villa Picinardi*, a good gallery and library, and gardens possessing much local celebrity.

San Lorenzo de' Picinardi.

1¼ *Piadena*, a small town. In Latin it is called *Platina*, and as such it has given its appellation to Bartolomeo Sacchi, the historian of the popes, this being his native place. [Here one road branches off to *Casal Maggiore.*]

¾ *Bozzolo*, anciently a small independent republic.

Pass *Calvotone*, said to be on the

site of the city of Vegra, destroyed by Attila.

San Martino dell' Argine.

Cross the river *Oglio*, a turbid stream.

Marcara, where is an ancient castle.

Cross the canal called the Fossa Maestra.

1½ *Castelluccchio.*

Curbatone.

The road, about six miles from Mantua, passes close by the church of *Sta. Maria delle Grazie*, consecrated in 1406, and built by Francesco Gonzaga, Signore of Mantua, as the sanctuary of a supposed miraculous painting of the Madonna, which had previously been venerated in a small church situated upon the bank of the adjoining marshy lake. The chief votaries of this object of misapplied faith, so misapplied as to occasion the greatest regret for the errors it now occasions, were the boatmen and navigators of the lake. But in 1399, Gonzaga addressed his vows to the image, praying that the Virgin would intercede for the deliverance of Mantua from the pestilence which then desolated Italy, and the result was the erection of this church, together with the now suppressed monastery, of which only a small portion remains standing, tenanted by the two chaplains by whom divine service is performed. The architecture is of good Italian-Gothic; — "but all thought of the architecture is lost in the contemplation of the strange array of votive images arranged on either side of the nave, being placed above the arches upon columns richly gilt and carved. They are all as large as life, coloured like life; full dressed, half dressed, and undressed, all like life, representing the individuals whose gratitude is commemorated in the verses below. Here may be seen the Emperor Charles V., Federigo Gonzaga, Pope Pius II., the Constable Bourbon, and a host of other warriors. Others represent the trials and perils from which the votaries have been delivered, torture, anguish, death. All testify their gratitude to the Virgin for the help they have obtained. Take an instance; one sufferer had been condemned to the *corda*, or strappado, the torture most dreaded on account of its prolonged and repeated agonies: the Virgin rendered him light, and he escaped without pain.

"Dalla fune ond' in alto era sospeso
Vergine benedetta io te chiamai,
Leger' divenni, e non rimasi offeso."

Rinaldo della Volta is condemned to lose his head: his neck is beneath the *manaja*, an axe sliding in a groove; and the executioner is wielding the enormous sledge-hammer which, at one blow, will cause it to descend: but, no: it is stopped by the Virgin's hand.

"Per mio delitto condannato a morte
E in van datomi un colpo il giustiziere
L' altro sostenne per Tua destra forte."

A third is fixed on the iron stocks, and coals of fire placed at his naked feet; but he is released by her.

"Col fuoco appiedi, ahimè, posto tra ceppi,
Sottrato fui dal barbaro tormento,
Perchè devoto a Te, volger mi seppi."

A fourth is suspended from the gallows; but the Virgin looses the halter, and he is saved.

"Io veggo e temo in cor lo stretto laccio,
Ma quando penso che tu l' hai disciolto
Ribenedico il tuo pietoso braccio."

All are true to nature: true without being disgusting or extravagant; and, without any pretensions to art, they show an extraordinary degree of talent. Besides these, the smaller ex-votos are innumerable: piles of crutches and bushels of waxen limbs. This church gives a most painful proof of the truth of Jeremy Taylor's remark, that in Italy the prevailing religion is not *Christian* but *Marian*; and as long as these practices subsist, so long must the church of Rome be considered as deeply culpable in tolerating a worship which, if not absolute idolatry, approaches so near to it as to bring the worshipper into great peril, and gives the greatest offence and scandal to other branches of the church. Amongst other strange spectacles is a stuffed creature, like a huge lizard, six or seven feet in length,

and which infested the waters in the neighbourhood sometime after the foundation of the present church. The reptile attacked two brothers, one of whom it killed, but the other slew the monster, and presented its carcase to the Virgin. These stories are very common; and they have led to the supposition that scattered individuals of a now extinct Saurian family have existed in Europe till a comparatively late period; and that, like the beaver in North Wales, they have been extirpated by the advance of cultivation and the extension of population. At all events, it seems a subject which has not received so much notice from our naturalists, and more particularly from our geologists, as it deserves."—*MS. Journal.*

The choir is painted by *Lattanzio Gambara*, the Brescian, and there are also several curious paintings in the numerous side chapels. There are also many interesting monuments. *Giulio Romano* designed the tomb of the celebrated Balthasar Castiglione (ob. 1529), the author of the "Cortigiano," a work which was considered as being the very standard of civilization: the epitaph was written by Cardinal Bembo. The mausoleum is of a simple and noble design—a plain sarcophagus, surmounted by a statue of our Lord. Balthasar's wife, Hippolita Torelli, had previously been buried here; a touching epitaph declares her beauty and virtues. The son of Balthasar, Camillo, is buried in the same chapel: he procured his father's work to be struck out of the *index*. The supposed miraculous picture of the Virgin is an Italian painting, apparently not older than the 15th century. A long dark cloister, much dilapidated, leads to the church. It is still annually visited by large numbers of pilgrims, yet it looks deserted and decayed, gloomy and melancholy, in every way.

The small tract round about *Mantua* is called the *Serraglio*, from the ancient walls built to defend the city against the tyrant Ezzelino. The whole extent of country near Mantua is very fertile, but not agreeable, from the marshes by which it is intrenched, or upon which it borders. "Folks who are thin-skinned should avoid Mantua. The gnats and mosquitoes, the '*zanzale*' and the '*papatasse*,' are intolerable, filling the air with their ceaseless hum; and it is little comfort to be told by the waiter, in the dialect of the country, that 'quelle che cantano non segano;' for they all seem to have full use of their sting." — *MS. Journal.* Donatus informs us that Virgil was born at *Andes;* the conjectures of the learned, working upon slender foundations, have identified this place with *La Pietola*, about two miles from Mantua, surrounded by woods and groves, in which the willow, the lover of a marshy soil, predominates. One of the Gonzagas built a palace here, to which he gave the name of the *Virgiliana;* what had been conjecture became a recognised fact; critics wrote themselves into a belief of their theories; and the contadini can all show you the spot where *nostro Virgilio* was born.

The Virgiliana, and the memory of Virgil, offered too tempting an opportunity for the theatrical taste of the French to be neglected; and General Miolis "invited," as the phrase was, the Mantuans to concur with their regenerators in a grand commemoration of their bard. A plaster cast of the bust of Virgil was *paraded in triumph*; — An obelisk surmounted by the "Cygne Mantouan prenant son essor vers le temple de l'immortalité;"—The said temple of immortality; — Ditto of Apollo;—The grotto of Dido;—Charon's ferry;—Mount Parnassus;—The Elysian fields; — Cottages of *Mélibees* and *Tityres;*—and all the gods of Olympus filled the scene, with all the variety and profusion of the groves of Blarney. But inasmuch as the general, like John Gilpin's wife, was of a saving mind, he prudently made use of such properties as he could beg, borrow, or

steal (but principally the latter); and St. Ursula enacted Minerva, St. Christopher the Stygian boatman, and so on, as the case might require. The fête was celebrated October 15, 1797. Mantua poured forth all her inhabitants; Virgins (or their representatives) "en habit de fête;" Magistrates, "in whose countenances gravity was united to joy;" Academicians, Heroes, Citizens, Fathers of families, on horse and on foot, or embarked upon the waters. The last mentioned portion of the *cortège* excited most enthusiasm; for, advancing upon the lake to the sound of patriotic airs, "ce spectacle rapellait les voyages des Argonautes(!); ces promenades d'Amphitrite sur les mers que nous avons lus dans les poëtes, et que nous ne pouvions guère espérer de voir se renouveller sous nos yeux." When Miolis re-entered Mantua, and the tri-color again waved upon its ramparts, he "rushed" (as we are told) to revisit the creation of his genius; but, alas! "ignorance and Vandalism" had combined to obliterate it from the face of the earth. The Tyrolese who had been quartered there had broken the marbles, or had sold them for a paltry price; and, that no vestige might remain of the monuments, "les barbares avaient promené la charrue sur ses ruines, semblable à l'assassin qui enterre sa victime pour qu'il ne reste aucun vestige du meurtre qu'il a commis." The "manes of Virgil," and the honour of republican taste, required an expiation; but money ran low, and enthusiasm had cooled; and Miolis contented himself with suggesting the inauguration of the plaster cast of the bust of Virgil, which took place upon the *Piazza del Argine*, as after described.

1 MANTUA. — (Inns: *La Fenice*, fairly good; *Scudo di Francia*, *La Croce di Francia*, *Il Leone d'Oro.*)

The first aspect of Mantua is grand and strange; large masses of building, towers, and domes, rising behind the fortifications; and these surrounded far and wide by swamps, broads, plashes, and marshes, adding at once to the strength of this most ancient city, and to its insalubrity. The latter, however, has been somewhat diminished; the waters have been partially drained. This was effected by the French, the only good done under their domination. The three principal broads are called the *Lago di Mezzo*, *Lago Inferiore*, and *Lago di Sopra* partly formed by artificial dams and embankments; and are crossed by six bridges, or *chaussées*; the city itself is intersected by the Mincio, and is, in fact, situated upon two islands.

Not a single vestige of antiquity can now be found in Mantua; but the vases of Etruscan origin found within the surrounding districts, curiously corroborate the Tuscan origin assigned by Virgil to the city, which he considered as his birthplace, and which has been so reckoned during successive ages.

"Ille etiam patriis agmen ciet Ocnus ab oris,
Fatidicæ Mantûs et Tusci filius amnis,
Qui muros matrisque dedit tibi, Mantua, nomen;
Mantua dives avis. Sed non genus omnibus unum;
Gens illi triplex, populi sub gente quaterni,
Ipsa caput populis; Tusco de sanguine vires.
"*Ocnus* was next, who led *his* native train
Of hardy warriors through the watery plain.
The son of Manto, by the Tuscan stream,
From whence the Mantuan town derives the name;
An ancient city, but of mixed descent,
Three several tribes compose the government;
Four towns are under each; but all obey
The Mantuan laws, and own the Tuscan sway."

The foundation of the city is more strangely and more poetically described by Dante. Virgil points out to him Manto, the sybil, punished with other false deluders.

"E quella che ricuopre le mammelle
Che tu non vedi, con le trecce sciolte,
Ed ha di là ogni pilosa pelle,
Manto fù, che cercò per terre molte:
Poscia si pose là dove nacqu' io;
Onde un poco mi piace che m' ascolte.
Poscia che 'l padre suo di vita uscio,
E venne serva la città di Bacco,
Questa gran tempo per lo mondo gio."

"And she, who with her long dishevelled hair
Covers her bosom, from our view concealed,
(For all her locks fall down in ringlets there),
Was Manto, who through many a country strayed,
And settled afterwards where I was born:
Now let attention to my words be paid.
After her father left his mortal clay,
And Thebes was doomed in slavish bonds to mourn,
Long time o'er earth she sped her weary way."

He then conducts her to the outflowing of the Lago di Garda.

"Tosto che l' acqua a correr mette co,
Non più Benaco, ma Mincio si chiama
Fina a Governo dove cade in Po.
Non molto ha corso, che truova una lama
Nella qual si distenda e l' impaluda,
E suol di state talora esser grama.
Quindi passando, la vergine cruda
Vide terra nel mezzo del pantano,
Senza cultura, e d' abitanti nuda.
Là, per fuggire ogni consorzio umano,
Ristette co' suoi servi a far su' arti;
E visse, a vi lasciò suo corpo vano.
Gli uomini poi, che 'ntorno erano sparti,
S' accolsero a quel luogo ch' era forte
Per lo pantan ch' avea da tutte parti,
Fer la città sovra quell' ossa morte;
E per colei che 'l luogo prima elesse,
Mantova l' appellar senz' altra sorte."

"When from the lake it first begins to flow,
'Tis Mincio called — Benacus now no more —
E'en to *Governo*, where it joins the Po.
Nor wandereth far before it finds a plain,
O'er which its waves in stagnant pools are spread;
Whence, in the summer, noxious vapours reign.
Passing this way, the virgin rude saw land,
Fall in the middle of the marshy bed,
Without inhabitants — a barren strand.
Here, to avoid all converse with mankind,
She with her followers resolved to dwell,
Here lived, and here her body left behind.
To this lone isle from all the country round
Did men collect, as to a citadel;
So strong it was, — enclosed by marshy ground.
On her dead bones a famous city rose,
And Mantua was the name that it received,
From her whose judgment first the station chose."

Martial attaches to Mantua the epithet "parva;" and from the two passages in which the poet conveys an idea of its situation and size, we may collect that it was a rustic and simple ancient town, occupying only a small portion of the present site, and which had not been improved or contaminated by the opulence of the mistress of the world.

"Primus ego in patriam mecum, modo vita supersit,
Aonio rediens deducam vertice Musas:
Primus Idumæas referam tibi, Mantua, palmas;
Et viridi in campo templum de marmore ponam
Propter aquam, tardis ingens ubi flexibus errat
Mincius, et tenerâ prætexit arundine ripas."

"I, first of Romans shall in triumph come
From conquered Greece, and bring her trophies home;
With foreign spoils adorn my native place,
And with Idume's palms my Mantua grace.
Of Parian stone a temple will I raise,
Where the slow Mincius through the valley strays;
Where cooling streams invite the flocks to drink,
And reeds defend the winding water's brink.

"Urbem quam dicunt Romam, Melibœe, putavi
Stultus ego huic nostræ similem, quo sæpe solemus
Pastores ovium teneros depellere fœtus.
Sic canibus catulos similes, sic matribus hædos
Noram: sic parvis componere magna solebam."

"*Tityrus*: Fool that I was, I thought Imperial Rome
Like Mantua, where on market-days we come,
And thither drive our tender lambs from home.
So kids and whelps their sires and dams express;
And so the great I measured by the less.
But country towns, compared with her, appear
Like shrubs, when lofty cypresses are near."

By the charms of poetry, the disadvantages of the locality are ingeniously concealed. Mantua, amidst her reedy and sedgy shores, has no claims to natural beauty; but this defect has, in some respects, been compensated by the gifts of her ancient sovereigns. The Gonzagas, first the Lords or Captains, next the Marquesses, and lastly the Dukes of Mantua, were men of great talent, and possessed extraordinary munificence and energy; and, in the

16th century, "*Mantova la Gloriosa*," alas! now how fallen, was one of the most rich and gay of the courts and cities of Italy. The *Gonzagas*, but more especially *Giovanni Francesco* II. (from 1484 to 1519), and *Federico II.* (1514—1540), who first obtained the ducal dignity, were magnificent patrons and promoters of the arts and of literature. Their successors continued to govern with much wisdom; and Mantua became one of the most opulent and flourishing cities of Lombardy, when the death of Vincenzio II. (1627) brought on exceeding calamity. It seemed thenceforward as if the house had become fated. *Francesco* IV. having died without male issue, after a reign of ten months, the duchy devolved upon the Cardinal *Ferdinando*, his brother. It was more than doubted whether he had any right to the duchy, for Mantua had not been declared a male fief: and it was thought that the Princess Maria, his niece, was the lawful heir. *Ferdinand*, having by papal licence resigned his cardinal's hat, married twice. By his first and secret marriage with Camilla Reticina he had one son; but Ferdinand procured the marriage to be dissolved, Jacinthio Gonzaga was declared illegitimate, and his father married Catherine of Medicis; but he had no children by her; and, on his death in 1627, the duchy was claimed by the branch of the Gonzagas settled in France, then represented by *Charles*, Duke of Nevers. The right was contested; and the Emperor Ferdinand II., claiming to dispose of the Duchy of Mantua as an imperial fief, vested it with military execution. The Mantovano was invaded by Altringer, Colalto, and Gallas, names written in blood in the history of the thirty years' war. The Duke Charles, or *Carlo*, as we must now call him, was neglected, and almost betrayed, by the Venetians, and feebly supported by the French. On the 8th April, 1630, the imperialists laid siege to the town: famine and pestilence raged within; but the duke defended himself boldly; and the inhabitants, knowing what would be their fate, aided with the utmost valour and desperation. On the 18th July, when the garrison was reduced to 1000 fighting men, the city was taken by storm. The besiegers entered at a point near the bridge of St. George, which was negligently guarded, in the supposition that it was inaccessible; but some suppose that this negligence was the result of treachery. During three days the city was given up to plunder. The Germans on this occasion executed their work of devastation with great system and regularity; they got exceedingly drunk; they neither killed a man, nor insulted a woman, nor burnt a house; but they stripped the town of every thing which it contained. The plunder was valued at 8,000,000 ducats. Such calculations are, of course, vague; but they show the opinions which are formed. One Landsknecht secured 9,000 ducats in hard cash, which he lost all at cards, at one sitting; and the following morning Colalto hanged him, on account of his having so stupidly got rid of his money. Previously to the siege, the duke had sold large portions of the Gonzaga collections. The plunder of the city dispersed the remainder, with the exception of such of the marbles as remain in the museum. The best portions were taken to Prague. They were afterwards purchased by Christina, Queen of Sweden, who carried them to Rome, where they remained until they were acquired by the Regent Duke of Orleans, and became the foundation of the Orleans gallery. The triumphs of Cæsar, reckoned by Vasari as the very best works of *Andrea Mantegna*, passes, after many chances, to England, and are well known at Hampton Court, but by no means appreciated as they deserve. The Isiac table came to Turin (p. 23.).

Carlo Gonzaga I. regained his duchy by submission to the emperor; but Mantua never recovered from the blow. Population has increased of late years; but the 50,000 inhabitants have diminished to half the number, upwards of 3000 of whom are Jews, by whom such commerce as the city possesses is now carried on.

The Gonzagas were in the last century deprived of their possessions by the jurisprudence of the feudal ages. *Carlo* IV. having unfortunately joined the French in the war of the succession, the Emperor Joseph put him under the ban of the empire, and seized his dominions. The duke fled, and died at Paris in 1708, not without (as so often was the case) suspicion of poison; and Joseph, declaring the fief to be an escheat, united it to his own dominions. The Austrians added to the fortifications, and Mantua became, what it is now, the strongest fortress in Italy.

Hence, in 1796, after the fall of Milan, Napoleon immediately endeavoured to make himself master of Mantua, as the bulwark of the Austrian dominions, and without the possession of which the conquest of Lombardy never could be secure. The siege was begun 14th June, 1796, by a blockade; but the forces of Serrurier were only sufficient to keep the garrison in check, and the French could not prevent the occupation of the city by brave old Wurmser, after his defeat at Bassano. About September, the Austrians were shut in on every side within their walls. Wurmser then killed all his horses, and salted their carcasses. Four unavailing attempts were made by the Austrians to relieve the garrison. After the failure of the last, Mantua could no longer hold out. The half of its once numerous garrison was in the hospital: they had consumed all their horses; and the troops, placed for months on half-rations, had nearly exhausted all their provisions. In this extremity, Wurmser proposed to Serrurier to capitulate: the French commander stated that he could give no definitive answer till the arrival of the general-in-chief. Napoleon in consequence hastened to Roverbella, where he found Klenau, the Austrian aide-de-camp, expatiating on the powerful means of resistance which Wurmser enjoyed, and the great stores of provisions which still remained in the magazines. Wrapped in his cloak near the fire, he overheard the conversation without taking any part in it, or making himself known. When it was concluded, he approached the table, took up the pen, and wrote on the margin his answer to all the propositions of Wurmser; and when it was finished, said to Klenau, "If Wurmser had only provisions for eighteen or twenty days, and he spoke of surrendering, he would have merited no favourable terms; but I respect the age, the valour, and the misfortunes of the marshal. Here are the conditions which I offer him if he surrender tomorrow: should he delay a fortnight, a month, or two months, he shall have the same conditions: he may wait till he has consumed his last morsel of bread. I am now about to cross the Po to march upon Rome: return, and communicate my intentions to your general." The aide-de-camp, who now perceived that he was in the presence of Napoleon; and, finding that it was useless longer to dissemble, confessed that they had only provisions left for three days. The terms of capitulation were immediately agreed on; Napoleon set out himself to Florence, to conduct the expedition against Rome; and Serrurier had the honour of seeing the marshal, with all his staff, defile before him. On taking the city, the French plundered it, and committed many brutal excesses, which their historians have passed over in silence. The result of this siege seems to show, that, except by famine, Mantua may fairly be said to be impregnable.

In the centre of the city there is much appearance of commercial activity; but the grass grows in the outskirts, and the marks of ruin, too visible upon many of the buildings, attest the misfortunes which Mantua has sustained. Yet many, very many interesting memorials still remain, to remind us of its ancient splendour. There are no large *places*, or wide streets, which often convey quite as much the idea of bald nakedness as of elegance. But great masses of buildings, huge piles casting deep shadows, feudal towers crowned with their forked battlements, castles and Lombard arches, long and lofty arcades intermixed with buildings exhibiting the utmost refinement of Italian art, and forming altogether a scene of peculiar and novel character, in which is another example of the inexhaustible variety and richness of Italy.

The assemblage of buildings, which, beginning at the *Porta di San Giorgio*, extends to the *Piazza Delpurgo* on the other side, is almost unique in its kind. The first object is the ancient *Castello di Corte*, the palace and fortress of the Gonzagas, having been built by *Francesco Gonzaga* IV., Capitano of Mantua, between the years 1393 and 1406; the architect being Bertolino Novara. The knowledge which we possess of the names of the architects of Italian buildings adds much to their interest: it individualises them, instead of leaving their history to be lost in vague antiquity. It is a vast pile, flanked by deeply machicolated, and very noble towers, but exceedingly battered and decayed. It is now used, partly as a prison, and partly as public offices. The archives of the Gonzagas are deposited here, and are waiting to be explored by the historical inquirer. The interior was most richly decorated with frescoes, which were perfect till the unhappy conquest of Lombardy by the French: now only a few vestiges can be traced in some of the rooms, occupied by the public offices. Of these the most interesting is the very fine picture of Ludovico Gonzaga, and his wife Barbara and three children, by *Andrea Mantegna*. The countenances are expressive, and there is much grace in the children, and much individuality in all the figures; even the shaggy dog is evidently a portrait: the drawing somewhat stiff and mannered, but very pure. It is in a sad state of decay; many portions are quite gone: In the coves of the ceiling are heads in chiar'-oscuro, also by *Mantegna*. Another smaller room has a border representing in small, but very animated and lively groups, chases of wild animals and of fabulous creatures; and in the rest of the dusty and neglected chambers similar traces may be seen — the shadows of past grandeur.

Adjoining the Castello di Corte, is the *Palazzo or Corte Imperiale*, originally the Palazzo of *Guido Buonsignore*, and built about 1402; said, in round numbers, to contain 500 rooms. The exterior is noble. It is supported by lofty pointed arches; the story above is lighted by grand and simple Gothic windows, each divided by a single central pillar or mullion, and almost as lofty as the arches below; lastly, ranges of forked battlements, complete the sky-line. Singularly does this antique castellated aspect contrast with the interior. This palazzo was the favourite residence of the later members of the ducal house. The Emperor Joseph bestowed much care upon it, and the rooms and chambers, at least of a large portion of the building, retain much of their former splendour. The genius — (unfortunately so often perverted and misapplied) — of *Giulio Romano*, whether as a painter or an architect, is no where displayed to greater advantage. Here he discovers a taste in art congenial to the genius of Ariosto in poetry. Of this character is the great *quadrangle* intended for justs and carousels, surrounded by *loggie* of the richest rustic work mixed with Ionic, and of which

the lines are broken and varied by the deep balconies from whence the gay dames and fair damsels of the luxurious court could witness the feasts of the fantastic chivalry of the age of Valois, the fascination or infection of the whole European commonwealth.

Another scene of the same description is formed by the beautiful *garden* standing upon a terrace, so as to be on a level with the upper floor, and surrounded by richly painted loggie, adding extremely to the charm of the edifice.

The chamber called the "*apartamento di Troja*" is principally by *Mantegna*, but is partly by *Giulio Romano*. The works were begun in 1524 by Federigo Gonzaga, the first Duke of Mantua, and he employed the celebrated *Baldessarè Castiglione*, the author of the *Cortigiano*, to make the needful arrangements with the artists. As the name of the apartment imports, it contains passages from the history of the Trojan war; and it is in tolerable preservation. The group representing Laocoon and his Sons is exceedingly fine; but still more pleasing is the one of Paris leading Helen, accompanied by her maidens, to his vessel. These paintings are exceedingly satisfactory, and deserve to be studied as teaching the *juste milieu*, which an artist should observe in representing subjects taken from the heroic or classical age. They are treated freely and idealized, equally avoiding the ludicrous anachronisms of the Gothic ages, or the stiff pedantry of the modern French school. The ceilings of this and of most of the other apartments are boldly and beautifully framed of wood, beam upon beam, richly ornamented with carvings and stucco work, by *Primaticcio*. They are very curiously varied: in one room the ceiling represents a labyrinth, with the inscription "*forse che sì, forse che no*," repeated in each meander — no bad emblem of human destiny. Another has pendants, much in the old Tudor style. Frescoes, more or less damaged, remain on several of the walls. In the *Paradiso* are curious ancient cabinets, yet retaining the initials of the celebrated *Isabella d'Este*, wife of Francis III. Marquis of Mantua, equally celebrated for her beauty and her intrepidity. The paintings, also, which they include are fine: we may notice in particular the Feast of the Gods, by *Giulio Romano*, and the history of Judith and Holofernes. We much want a work upon the interiors of the ancient Italian mansions; and this Palazzo would furnish most ample materials for such a production, and which could not fail to repay the artist. There is here a complete set of Raphael's tapestry from the Cartoons, with borders of allegorical imagery, the same for which we have the designs at Hampton Court, and two more, the Conversion of St. Paul, and the Martyrdom of St. Peter; both very fine, but not equal to that of St. Paul preaching at Athens. Though the tapestries are necessarily much inferior in point and outline to the cartoons, they are nevertheless very striking. The great audience chamber, whose ceiling is upborne by magnificent consoles, is very interesting; and still more so is another, containing the long series of *Capitani*, Marquesses, Dukes, Princes, and Princesses of the Gonzaga family. A suite of rooms is kept well furnished, but the greater part are empty and desolate; and in the back part of the building, deserted cortiles and blocked-up windows, and springing vegetation, are sad and dreary memorials of Mantua's decay.

Opposite to the palace is a range of very ancient buildings, which appear to have been parts of the *Archiepiscopal Palace*. The windows of the upper tier are Romanesque; forked battlements surround the summit, and it is quite in keeping with the antiquity of the palace and castle, and the other buildings seen from or surrounding the irregular piazza.

The *Cathedrale di San Pietro* has been much altered. One lateral wall, exhibiting a picturesque series of Gothic gables or pediments, separated by pinnacles of moulded brick, and all richly ornamented, shews the original style; and a fine Lombard campanile is also standing. The interior was rebuilt by Giulio Romano. The arches rest upon very beautiful Corinthian pillars: the roof is flat, and in richly ornamented compartments. There is much originality as well as beauty in the close, arbour-like, disposition of the columns, though the due characteristics of an ecclesiastical building are wanting. Excepting a fresco by *Andrea Mantegna* (and that partly covered by another picture), there are no paintings of any peculiar merit in this building. The Chapel *della Madonna Incoronata*, which is by *Alberti*, is fine.

A very lofty feudal tower is seen in the perspective from the cathedral. It is annexed to the ancient palazzo of the Guerrieri family, formerly belonging to the Bonacolsi, by one of whom it was built in 1302. About half-way up, projects an iron cage, from whence this building, the *Torre della Gabbia*, derives its name. According to the traditions of the city, when any criminal deserved to be put to shame, he was exposed in this cage for three successive days, and for three hours each day. The caging of criminals was very common in Italy; and this peculiar instance also reminds us of the well-known story of the Countess of Buchan, said to have been so exposed by the orders of Edward I. After the capture of the city by the French, the cage was taken down, but replaced afterwards by the direction of Napoleon: the tower itself commands a fine and singular prospect.

The *Torre dello Zuccaro* hard by, is also fine of its kind, and interesting as a memorial of the ancient factions by whom the city was ruled and divided.

Pass on to the *Palazzo della Ragione*, begun in 1198, in the age of Mantuan independence, and completed about 1250. It is a very fine specimen of the civil architecture of the age, so remarkable and so neglected, though full as worthy of notice as the ecclesiastical styles. A large archway of brick and stone forms a prominent feature in this building. Inserted in the wall, is a Gothic throne and canopy supported by twisted and facetted columns. Beneath this canopy is seated a statue of Virgil, a crowned figure, the countenance grave, but beautiful, holding an open book upon his knees. From this building rises a lofty campanile with a curious astronomical clock upon the *Dondi* plan (see Padua), but of rather later date, having been put up in 1478. It has a great number of complicated movements, now much dilapidated.

It is in the neighbourhood of this Palazzo that the city is most unchanged: here the arcades are remarkably fine and architectural. The capitals of the supporting columns are curiously varied, and many a device and monogram obscurely indicate the names and functions of the former owners. It may be remarked that the ancient domestic architecture of Mantua has many peculiarities, and is quite unlike that of the other Lombard towns.

The *Basilica de Santa Andrea* is amongst the finest existing specimens of an interior in the Italian, or revived Roman style. It was begun by *Battista Alberti*, whose name, according to the many strange freaks played by reputation, is very much less known than it deserves to be. It may be doubted whether any real advance has ever been made beyond him, in Italian architecture. The cupola was added by *Juvara*; it was begun in 1732, but not completed till 1781; and it is probable that he did not greatly depart from the original design. There is a solid and cheerful grandeur in this large and imposing building

(about 310 feet in length) which has few parallels for harmony and grandeur. It contains many good frescoes by the scholars of Mantegna. — "In a crypt beneath the altar is a shrine containing the supposed blood of our Lord, collected by the Centurion, one of the many similar relics where it is painful to observe how mere poetical legends have been fondly exaggerated into faith. The real or assumed air and tone of scoffing of your valet de place, is not the least painful part of such exhibitions." — (*MS. Journal.*) The vaultings of this church are very bold and skilful. Here is the burial place of *Mantegna*. His bust in bronze by *Sperandio*, erected in 1516, ten years after Mantegna's death, is an excellent piece of workmanship. Its eyes are said to have been made of diamonds. In the same chapel is a Holy Family, with St. Elizabeth, by by *Mantegna*. It has much dignity with his usual dryness. The other good paintings are, *L. Costa*, a Holy Family; — *Guisoni*, a Crucifixion. Several of the monuments are worthy of notice, either for their beauty, or on account of the persons to whose memory they are raised. *Giulio Romano* was the architect and sculptor of the magnificent mausoleum of Pietro Strozzi. — *Prospero Clementi of Reggio*, a pupil of Michael Angelo, sculptured the tomb of George Andreassi. — The *Cantelmi* monument, of curious architectural construction. The memorial of Pietro Pomponazzo, who enjoys a great but unfortunate celebrity; his renowned work on the Immortality of the Soul, published at Venice in 1516, having laid him under the imputation of atheism, a charge not diminished by his having had the profligate Cardinal Bembo as a defender. The great portal or entrance of the church, deeply recessed, finely displays the original fancy of Alberti. It has also the remains of an excellent fresco by *Mantegna*. The fine Gothic campanile of the original basilica is still standing. Sixty-seven churches and convents were destroyed and suppressed by the French; nineteen remain.

The *Church of Sta. Barbara*, built by *Bertani*, a scholar of Giulio Romano, is of good and original architecture. Over the high altar is the Martyrdom of the Patroness, by *Brusasorci*. This is a collegiate church, exempted from the jurisdiction of the bishop, but immediately under the papal see; and the liturgy has some peculiarities of its own. The archives are extensive and very curious. The once rich sacristy still contains a few objects of value, the principal is a golden vase, delicately chased, and attributed to *Benvenuti Cellini*.

San Maurizio. Here is the Martyrdom of the Saint, by *Ludovico Caracci*: the figure of St. Margaret, humbly resigned to her fate, is beautiful.

San Sebastiano, erected by *Alberti* in 1460; very beautiful and remarkable, as being so early and pure a specimen of the revived Roman style. This is worked with the greatest purity and delicacy: it offers some good but dilapidated frescoes by *Mantegna*.

A very curious specimen of ancient engineering, is the *Porta Mulina*, the bridge or rather dam, constructed in 1188 by *Alberto Pitentino*. It stands between two of the pieces of water which surround Mantua, one of which being of a higher level than the other, serves as a great millpond, and turns the wheels of the twelve mills which flank the bridge and are severally dedicated to the twelve Apostles. The bridge itself is covered, and you enter it by a fortified tower or gateway, in which is a beautiful though simple pointed window, divided by a central mullion. The whole is boldly conceived and skilfully executed. — "Each mill has the statue of its apostle; this mode of designating the buildings shows how entirely the idea of the Church entered into all the concerns of human life. It was more

natural in the middle ages to designate the row of mills, St. Peter, St. Andrew, St. James, than by one, two, three."—*MS. Journal.* Near the *Porta Mulina* is a saw-mill, which should hold a place in the history of inventions, as it is, perhaps, the earliest example of these machines. It was built by *Girolamo Arcari* in 1400, and it is still in full operation.

The *Beccheria* and the *Pescheria*, the shambles and the fish-market, stand upon the Mincio, so that they are always kept clean and sweet, a wonderful thing, it must be said, in Italy. They were planned and built by *Giulio Romano;* and, whilst the plan is exceedingly simple, he has also, without any affectation given them, and more especially the Beccheria, no inconsiderable degree of architectural beauty; and, what is rather remarkable, he has adopted an evident imitation of the mediæval style.

The *Palazzo Colloredo* was built by *Bertani* from the designs of Giulio Romano. The front is supported by enormous caryatides of the boldest sculpture: it is grand and poetical; and the partial damage which it has sustained from the bombardment, perhaps, adds to its poetry. Within, is a profusion of frescoes by the *scholars of Giulio Romano.* Amongst them are introduced many very curious portraits of sovereigns and princes: Francis I., Charles VIII, and other French kings, Giovanni de' Medici, Nicolo III., Marquis of Ferrara, and Francesco IV., Marquis of Mantua.

Opposite to the Palazzo Colloredo, is *Giulio Romano's* house; the front is in rustic work, a light and elegant design. Over the door is a statue of Mercury, or rather a fragment restored by *Giulio Romano* and *Primaticcio.* The attributes of the heathen god are introduced in various parts of the building.

The *Academia delle Belle Arti* was founded in 1775, with the vain hope of calling back the departed genius of the earlier age. It contains a great number of pictures from suppressed churches and convents. There is a good copy of the "Notte" by *Correggio;* but it is a modest gallery, not pretending to great names. Our Lord bearing his cross, by *Francesco Monsignore,* is amongst the best of the pictures which it contains.

The *Scuole Pubbliche,* as in so many other instances, formed out of the Jesuits' College. The library contains about 80,000 printed books, and some few curious MSS.; some beautiful missals, and one with pen and ink drawings by *Andrea Mantegna.* Here is a very fine Rubens, formerly in the church, representing four members of the Gonzaga family in the act of worship. Four nobler and more finely painted figures it would be difficult to find.

The *Museo Antiquario* is a long and narrow gallery, filled with Roman, and some few Greek statues and fragments, of which the greater portion, it is said, were part of the plunder collected by Lodovico Gonzaga at the sack of Rome. It used to be considered the first collection in Italy, a rank it can no longer maintain; though it certainly contains some remarkable pieces.—Three fine basso-relievos, representing the submission of a province, a sacrifice, and the marriage of an emperor, supposed to be Lucius Verus. Several imperial busts, amongst them Caligula, very fine. The Battles of the Amazons; Death of Penthesilea. The Sun (not Apollo) surrounded by other divinities. Euripides. Thales. The Descent of Orpheus. Medea. A Cupid Sleeping, attributed to Michael Angelo, and also said, like some other of his productions, to have been passed off by him for an antique. Virgil's Chair, that is to say, a very ancient bishop's throne of marble. The bust of Virgil, a calm, beautiful countenance, with long flowing hair. There was, anciently, in the market-place of Mantua, a statue said to be Virgil, and representing him sitting on a throne, hold-

ing his works in one hand, and raising the other, as in the act of declaiming. This statue became the object of a species of worship; and when Carlo Malatesta, in 1397, occupied Mantua, a conscientious, but to us unaccountable, scruple, induced him to break the idol in pieces and cast its fragments into the water, the head only being saved. It is evident, whatever may be thought of the story, that this head never could have belonged to a statue, insomuch as it is part of a Term, and, in the next place, it is equally evident that it is not Virgil, but a young Bacchus, or some similar mythological character. The French carried it off, but generously replaced it by a cast in plaster of Paris, which figured in the droll buffoonery of the "Virgiliana."

The *Ponte di San Giorgio* crosses the entire lake, and is upwards of 2,500 feet in length. It was built in 1401, and was anciently covered like a Swiss bridge. The view of Mantua from hence, towers and cupolas, and the great mass of the castle, is very peculiar and fine.

The *Palazzo del Diavolo* is said to have been built by the fiend in the course of one night, he having been constrained thereto by the divining rod of hazel, which, in Germany, used to be employed for the discovery of treasures. It was beautifully painted on the exterior by *Pordenone*, but it is now cut up into shops and dwellings, and has little remarkable except its name.

The *Piazza Virgiliana* (not to be confounded with the before-mentioned Virgiliana at Pietole) was formed out of a swamp, drained and planted by the French; it is yet dark and rather dreary. At one end is the *Anfiteatro Virgiliano*, built of stone in 1820, as a private speculation for shows and games. It is a species of tea-garden concern. It was in this place that the Virgilian fêtes of General Miaulis were terminated, after the mischances of the proud monuments of la Pietola. On the 20th Ventose, in the ninth year of the Republic, one and indivisible, the plaster cast of the bust was brought here in grand procession. As might be expected, all Olympus, in canvass and plaster of Paris, was again put in requisition; but the most interesting portion of the procession consisted of the "genii of the arts, the sciences, and of immortality," represented by a bevy of young beauties — and beauties especially picked an chosen for their charms — liberally displayed *by*, *in*, and *out* of the lightest and most transparent tunics of the most scanty dimensions, and waving their wings of blue and silver gauze: and all France resounded with the enthusiasms which this classic triumph inspired.

A short distance from Mantua is the *Palazzo del Tè*. It is a quadrangle, though guide books and travellers have oddly asserted that it is in the shape of the letter T, and that from such its shape it derives its name. But the ground plan is — allowing for slight projections,—a parallelogram, and cannot be tortured into the required letter by any ingenuity; and the name is merely an abridgment of the word *tejetto*, a cut or canal, such having previously existed on the site for the purpose of draining the ground, which is still very swampy. The Palazzo consisted originally of stables, altered, adapted, and rebuilt by *Giulio Romano*, so as to suit their present purpose. The whole structure of the fabric, and all the decorations, were entrusted to him by the Marquis Federigo Gonzaga, and admirably has he executed his task; he was assisted in some parts by *Primaticcio*, but as the latter worked entirely under Giulio's directions, this participation in no wise diminishes the credit which he earned. Giulio was painter, architect, and sculptor; and thus an effect of unity is produced, which never would have resulted had a separate painter, architect, and sculptor been concerned. The geometrical forms of the covings are

managed with wonderful skill; and when they are considered and examined in detail, we learn how to appreciate the difficulty of drawing and painting upon the concave surfaces and segments of spheres and spheroides, and cylinders of every variety of radius. Amongst the paintings are introduced ornaments in relief, with which the colours are most beautifully combined. The principal rooms are the following: —

The *Loggie of Entrance.* — Passages from the life of David, executed by Giulio's scholars. The medallions by *Primaticcio.*

Camera dei Bassi rilievi. — The antique figures in the vaulting are by Giulio. The basso-relievos, which are by Primaticcio, seem to be imitated from the Trajan column; but it is said that he intended to represent the triumphal entry of the Emperor Sigismund, when he confirmed the dignity of marquis upon Giovanni Francesco Gonzaga.

Camera di Fetonte. — The subject from which the room derives its name is in the centre; very many other subjects are introduced in the compartments.

Camera del Zodiaco. — The twelve signs; the occupations of the seasons, and the sixteen winds.

Camera di Psiche. — Besides the subjects suggested by the fable of Apuleius, many other vile mythological passages are introduced, worthy only of obliteration. The vaulting is the finest in the whole building.

Camera de Cavalli. — Portraits of Gonzaga's stud. The cieling, which is of wood, is finely carved in compartments.

Sala de' Giganti. — The most celebrated of the series: the room is vaulted like an oven, and the walls, the coving, and the returns of the doors and windows are all painted on a species of panoramic principle, so that you are surrounded by deities and giants, rocks and ruins falling, and fine glimpses and snatches of the distant country, where the terrified inhabitants are seen flying in all directions, lest they should be involved in the catastrophe. Jupiter, amidst the heathen gods, hurls his thunders upon the Titans, who, in different actions, terror, danger, and impending death, cover the four walls, down to the very floor. The giants in the foreground are represented truly gigantic in size, twelve or fourteen feet high. The whole is from the designs of Giulio, but the roof only was painted by him: the other portions were finished by *Rinaldo Montavana*, his scholar. Most contradictory judgments have been passed on these paintings. Vasari, Borghini, and all the earlier writers upon art, praise them exceedingly; and Lanzi considers him as rivalling Michael Angelo. Others have judged less favourably. Kugler says that in this performance, Giulio has been "unadvisedly compared to Michael Angelo." On the arched ceiling we look up into the temple of the gods, who are assembled around; the gods of the winds are introduced into the pendentives; the giants are represented on the walls, crushed by the weight of rocks and buildings; they are, indeed, of an uncouth size, but destitute of real power." — *Handbook of Painting.* "There is certainly," — observes another writer, — "an approach to caricature in these figures. An old, white-haired, rascally-looking giant has an immense piece of rock fallen upon his shoulders, and in his vain effort to heave off his burden, he squints most dreadfully. Another wretch of a giant, (for they all look like huge galley-slaves,) is setting up his back like a cat, and seems well contented to allow the ruin which has fallen, to rest upon him. The deities have all a touch of whim about them. Now I think that the whole character of this design may be accounted for by supposing that, in adorning this apartment of the *Lusthaus*, — for it evidently was intended not as a palace of state, but as

a banqueting-house in a garden, — Giulio had the Morgante Maggiore in his thoughts; and hence the composition assumed a burlesque tinge. This would be quite in accordance with the spirit of the age, and with the intent of the building." — *MS. Journal.*

"In the garden is a species of pavilion called *la Grotta*, but wholly unlike a grotto in our sense of the term. It is vaulted, and roof and walls are entirely covered with frescoes, by *Giulio Romano* and *Primaticcio*, consisting of small, but very finely and carefully executed groups from Roman history — the Death of Regulus, and the like. Groups representing the course of human life, the fates, the infancy, youth, death, resurrection—reality intermixed with allegory — nymphs and satyrs, the raised stucco monuments coloured like cameos: the iron cross bars which tie and connect the vaulting, most delicately worked with the hammer and chisel, the utmost taste and fancy displayed in every part; but all now decaying and desolate, reading the lesson which we never will learn, that "all is vanity."— *M. S. Journal.*

"The colouring is the most defective part of these paintings. The carnations are uniformly of an unpleasing bricky hue: perhaps they may have changed; and some allowance must be made for injudicious restorations. The designs exhibit an inexhaustible variety. The arabesques are fully equal, perhaps more than equal, to those of the Vatican. The plants, flowers, and foliage, are executed with as much care and labour as the figures. In some, Giulio has introduced the fine flowering reed with its large leaves, regularly formed into compartments, and intertwined with the convolvulus. Borders of all imaginable and unimaginable patterns, swans, centaurs, griffons, bulls, flowers, fruits, children playing and sporting, fill every vacant space on the coved ceilings and on the walls; and if the simplest pattern occurs round a cornice or a dado, it is never repeated with mechanical regularity; but slight and graceful variations shew the real pleasure which the artist took in his work, and the delight which he felt in bringing out his design. But at the same time that these works of Giulio Romano display the excellencies of the fine arts, so do they also testify their utmost degradation, from the extreme and disgraceful indelicacy which they exhibit, and which, like some of his other foul productions, brand his character with infamy.—(*MS. Journal.*)

Quitting Mantua by the *Porta di San Giorgio*, the traveller may look back, and again contemplate the singular and interesting group of the towers and domes of Mantua: the road still continues entangled in the marshy waters; but the soil wears the aspect of great fertility.

Stradella.

Suzzano.

Castellaro.

Bonferraro. — In the church is a painting of the Immaculate Conception by *Casti*, a good second rate artist. Cross a small river with a most fearful name, the *Tartaro*, upon the left bank of which is

1¾ *Nogara*, a good sized town. Of the once strong and celebrated castle some ruins remain: it has some interest from its connexion with the history of the emperor Henry IV., who sought refuge in it during his contests with his son Conrad. The town has some good buildings.

Palazzo Marogna has a fine gateway; and parts of the walls are painted by *Brusasorzi*. The ancient churches of *San Silvestro* and *San Pietro* are both remarkable; but the latter has been unfortunately modernized.

Sanguinetto: here also are the remains of a feudal castle.

Cerea, rather a large straggling town, once an independent community, with the remains of an ancient castle. In the church of the *Vergine*

del Carmine, is a good specimen of *Brusasorzi*.

1¼ *Legnago*, situated upon the Adda. The fortifications are remarkable, as having been in part planned and executed by *Sammichele*, the architect, who most contributed to the invention of the art of modern military fortification. (*See Verona.*) One of the gates designed by him and of great beauty, has been absurdly pulled down, and partly rebuilt in another situation.

Bevilacqua; the head or capital of an ancient feudal barony. The castle was built in 1354, by the Count di Bevilacqua, the chief, I presume, of the Boileau and Drinkwater families, let alone the Tetotallers (*MS. Journal*), who obtained a grant of the fullest rights of sovereignty; and who intended to render his "Rocca" worthy of his authority. It became a position which was often contested, and hence, after the peace of Cambray, (about 1517), its then owner, Giovanni Francesco Bevilacqua, caused it to be dismantled and partly demolished. The portion of the fabric which remained, including four towers, was converted into a splendid palazzo. The great cortiles and the massy ornaments of rustic work unite picturesquely, with the towers and draw bridges that yet subsist. The statues and architectural ornaments are beautifully executed; but the whole is exceedingly dilapidated, having suffered much during the revolutionary wars. The bloody field of *Arcole* lies to the north, between this place and the road from Verona to Vicenza.

1½ *Montagnana*, a small town, but remarkable as presenting a magnificent specimen of ancient fortification; vast walls and lofty towers, all of the finest brick. The colour is beautifully subdued by age; and, though decayed and harmonized by decay, they are not by any means in ruin. The circuit towers are open towards the town: those which flank the gateways might be the dungeons of a castle, so lofty and powerful are they. A cross *fleurée and bottonée* appears conspicuously over the portals, and may enable the heraldic antiquary to trace by whom they were erected. There are very few places where mediæval military architecture can be studied to greater advantage. In the town are several fine ancient churches. One, in the great Piazza is of the bold Italian-Gothic of the 14th century, partly altered into the cinque-cento style. The road from Montagnana to Este is heavy and sandy, in consequence of which the postmaster thinks himself entitled to add a third horse. The country, however, continues as rich as possible; vines in festoons; hemp with stalks as tall as small trees; and gourds half a yard in diameter.

Saletto.

Ospedaletto.—The fine ranges of the Euganean hills begin now to open more and more upon you as you approach

1½ Este. — (*Inn:* La Speranza, a small quiet house, looking almost as if it had been built in the days of Rinaldo, but very clean and good.) Beautifully situated near the *Monte Murale* (perhaps so called from its form), one of the advanced *buttresses* of the Euganean range. The "*Rocca*," or Castle of Este, is a fine and almost perfect building; a noble dungeon tower, with frowning embrasures and battlements, and standing, at least, upon the site of the original fortress, the seat of the family of Este, so celebrated in history. Alberto Azzo (born 996) must be considered as the more immediate founder of the house. The ancestry of Alberto may be distinctly traced in history to Bonifazio, Duke of Tuscany, in 811. Poetry carries us much higher. The magician, in the vision of the enchanted shield, enables Rinaldo to behold Caius Attius as his remote ancestor.

"Mostragli Caio allor, ch' a strane genti
Va prima in preda il già inclinato Impero,
Prendere il fren de' popoli volenti,
E farsi d' Este il Principe primiero;
E a lui ricoverarsi i men potenti.

"Vicini, a cui Rettor facea mestiero,
Poscia, quando rimassa il varco noto,
A gli invitti d' Honorio il fero Goto."

Alberto Azzo was twice married. His first wife was Cunegunda, a princess of the *ural* Suabian line, by whom he had Guelph, duke of Bavaria, and from whom all the branches of the illustrious House of Brunswick are descended.

"Poi vedi in guisa d' huom ch' onori e ami
Ch' or l' è al fianco Azzo il quinto, or la seconda;
Ma d' Azzo il quarto in più felici rami
Germoglиava la prole, alma, e feconda.
Va dove par che la Germania il chiami
Guelfo, il figliuol, figliuol di Cunigonda,
E 'l buon germe Roman con destro fato,
E ne' campi Bavarici traslato."

Fulco I., Marquis of Italy and Lord of Este (died about 1136), the son of Alberto Azzo, by his second wife Garisenda, was the founder of the Italian branch, to which the dukes of Ferrara and Modena belong; but as Azzo (reckoned as Azzo VI.), the great grandson of Alberto Azzo, first acquired Ferrara, he stands most prominent in the poetic genealogy.

"Ma ne' suoi rami Italici fioriva,
Bella non men la regal pianta a prova,
Bertoldo qui d' incontra a Guelfo usciva,
Qui Azzo il sesto i suoi prischi rinova
Questa è la serie degli Eroi, che viva
Nel metallo spirante par si mova.
Rinaldo sveglia in rimirando mille
Spirti d' onor delle natie faville."

The present dukes of Modena represent the House of Este in the female line.

The town of Este hard by the castle, now contains about 9000 inhabitants. It has a very unaltered Lombard aspect, most of the houses being supported by picturesque arches. The exterior of the church of *San Martino* bears the appearance of high Romanesque antiquity; but the interior is hopelessly modernized. The campanile, in the same Romanesque stile, inclines as much as the leaning tower of Pisa. A fine belfry tower with forked battlements, and a *Dondi* clock (see Padua) of the largest size, adds to the antique adornments of the town. The hills all the way from beyond Este, sometimes nearer to, and sometimes more distant from the road, are very picturesque.

Monselice, a small town commanded by a rocca, or castle, even more feudal (according to our conventional notions) in aspect than Este. It stands upon a noble rock. There is no dungeon, but long ranges of curtain walls with *stepped* battlements, studded with bold crenellated towers in magnificent style. They are seen ascending and descending the hill sides, intermingled with the richest vegetation. These ruins abound in vipers; and when the *Teriaca* (see Venice) was more in vogue than it is now viper-catching was a thriving profession, almost as much as rat-catching in England. All the country through which the road passes is exceedingly rich, but interseeted by muddy canals. Monselice is the best point from whence you can diverge from the main road to *Arqua*. The post-master considers himself as entitled to charge one post and a half, out and back, for this pleasant excursion; but if the traveller professes indifference, and orders his horses to proceed on his journey, then the maestro di posta will compromise the matter, and be contented with one post, going and returning included.

Excursion to *Arqua*, or *Arquato*. This place is beautifully situated amongst the Euganean hills; here Petrarch retreated, dwelt, and died. It is most probable that the house was really his habitation, for as far back as 1650 the tradition was firmly believed: the paintings on the walls, of which the subjects are taken from his poems, date in the preceding century; and there is nothing whatever in the architecture of the house (Petrarch died in 1374) inconsistent with the story. The house is inhabited by a farmer, and is just in the condition such a place ought to be, untricked, somewhat dilapidated, but not in decay. Here also is Petrarch's chair and his inkstand, in which you may dip

your pen and add to the nonsense in the Album, and his cat. Puss, or "*miccia*," as Petrarch used to call her, (and as all cats are still called in Italy,) was Petrarch's first attachment. Before he loved Laura, he loved his cat; and perhaps he would have done better if he had kept to his first flame: and here she is, stuffed, in a small niche; but looking so fresh that, though dead, she still seems to have all her nine lives. The tomb of the Laureate, supported by four low pillars, stands in the churchyard. It is of red Verona marble, and raised by his son-in-law, Francesco Brossano. The latter was the husband of Francesca, one of the illegitimate children of Petrarch, whose life was not entirely in harmony with the sentimental pathos and delicacy of his sonnets. Above is a bronze bust, placed there in 1677. The *Pozzo di Petrarca* is said to have been dug at his expense for the use of the town. Near Arqua is a spring with a less poetical designation. It is called (from the present viceroy) the *Fonte del Vicerè Rainieri:* its waters are strongly sulphurous. Very good wine (for this country at least) grows near Abano, and may be had at the little *osteria* in the town.

Battaglia, close to the high road, upon the canal of Monselice, has some thermal springs which are much visited. Near this place is the ancient castle of *Catajo*, which was bequeathed by its former proprietor, the Count Obizzo, to the Duke of Modena, upon condition that he should keep it in its present state. "This place as moated and adorned with gardens in a singularly antique style, in some degree suggests the idea of a feudal castle from without, and, within, the illusion is complete. The great entrance staircase, as if calculated for the easy introduction of troops and provisions,

> ——— "ove si poggia
> Sì facil che un somier vi può gir carco.
> ARIOSTO.

and the smaller staircases and galleries, cut in the living rock, carry you back into the middle ages. But what made the strongest impression on my imagination were the chamber-walls, painted in fresco by *Paolo Veronese*, and representing the history of the family of *Obizzo*. Amidst their triumphs and their trials, I observed a scene of investiture and another of assassination; and, for the moment, believed myself in the castle where Bradamante sees in prophetic picture, upon the walls, the fate and fortune of the House of *Este*, and the melancholy end of Rogero." (*Rose*). The museum still contains some remarkable objects, inscriptions of the age of the primitive church, and some curious antiques. The interior of the castle cannot be seen when the duke resides there, which is usually about four months in the year.

Abano may be visited either from Padua or from Monselice. Its baths have retained their celebrity from the time of the Romans; medals and other remains of antiquity are found here in great abundance: the place is also remarkable as being the birth-place of Livy, and also of the physician and reputed necromancer, Pietro d'Abano, in whom the Paduans take almost equal pride. (*See Padua.*) "This village is about three miles from the Euganean Hills; and the houses occupied by those who resort to this place for the benefit of its muds and waters, are yet nearer, all situated in an extensive plain: from this rises a sort of natural *tumulus* of a figure nearly circular, of about 15 feet high, and, I should think, above 100 in circumference. It appears to be of the same sort of composition as the neighbouring hills, consisting of materials, indicative of a volcanic origin.

From this mount burst two or three copious streams of hot water, which are capable of boiling an egg hard, at their source. A part of these serves to fill the baths, and pits for heating the muds: a part loses itself in cuts

and wet ditches, amidst the meadows, and a part turns the wheel of a mill, which whirls amidst volumes of smoke.

The meadows, which are of a surprising richness, extend about two miles without interruption, when they are broken by an insulated hill, entirely covered with trees, brushwood and vines; from the foot of this issue smoking streams, and a little farther is another single hill, from whose roots issue hot mineral waters. The structure of the hills, and the character and position of their strata, show evidently that they were once links in the Euganean chain.

There are other springs of the same nature, and having all of them more or less of medicinal virtue; which procured this place the ancient name of *Aponon*, apparently derived (as has been conjectured) from *a* privative and *πονος*, pain.

"It is celebrated for its muds, which are taken out of its hot basins, and applied either generally or partially, as the case of the patient may demand. These are thrown by after having been used, and, at the conclusion of the season, returned to the hot fountain, where they are left till the ensuing spring, that they may impregnate themselves anew with the mineral virtues which these are supposed to contain. The most obvious of these, to an ignorant man, are salt and sulphur. The muds are, on being taken out, intensely hot, and must be kneaded and stirred some time before they can be borne. When applied, an operation which very much resembles the taking a cast; they retain their heat without much sensible diminution for three quarters of an hour, having the effect of a slight *rubefacient* on the affected part, and producing a profuse perspiration from the whole body; a disposition which continues more particularly in the part to which they have been applied, when unchecked by cold. Hence heat is considered as so essentially seconding their operations, that this watering-place, or rather mudding-place, is usually nearly deserted by the end of August; though there are some who continue to wallow on through the whole of September.

"The baths, though sometimes considered as a remedy in themselves, are most generally held to be mere auxiliaries to the muds, and usually but serve as a prologue and interlude to the dirty performance which forms the subject of the preceding paragraph, they being supposed to open the pores and dispose the skin to greater susceptibility.

"There is no doubt great fanaticism in this part of Italy respecting the virtues of these muds, which are here considered as applicable to many cases in which it would be ridiculous to suppose they could be efficacious. On the other hand, there seems to be as much perverse incredulity amongst medical men on the other side of the Alps, always excepting our own, who, without rejecting the possibility of the thing, seem (at least those I have known) very discreetly to suspend their belief." — *Rose's Italy.* Since Mr. Rose visited the place it has been very much improved. A range of handsome bath buildings has been erected, with all needful accommodations for visiters; a good restaurateur and café. There are sixteen baths well fitted up, besides those for the poor. The thermal springs in this district are very numerous. Besides those at Abano, there are others at *Ceneda, Monte Gotardo, Sant' Elena, San Pietro Montagnone, Monte Grotto, San Bartolomeo, Monte Ortone, San Daniele in Monte*; none very perfectly known, but which would well repay the trouble of examination to any scientific physician.

The whole of this country seems to stand over a subterraneous cauldron of boiling sulphureous waters.

The road from *Monselice* which we now rejoin, continues through the fertile

country, canals being always more or less in sight, to

1½ Padua.
1½ Dolo.
1½ Fusina.
1 Venice.
} Route.

ROUTE 24.

MILAN, CHIARI, AND BRESCIA.

7½ posts.

Milan.
1½ Casina de Pecchi.
} See next Route.

1 *Cassano*, full of silk works. There are some ruins of an ancient castle.

Cross the *Adda* by a fine bridge.

Gropello, a villa belonging to the Archbishop of Milan, built from the designs of *Pellegrini*.

Treviglio. The church is rather a remarkable building, and there are some good second-rate pictures in it.

1 *Caravaggio*, a good-sized borgo, of about 6000 inhabitants. In the principal church are some good paintings by *Campi*, which have been recently restored by *Diotto*: near the town is the sanctuary of the Madonna, built in 1575 from the designs of Pellegrini: it has much picturesque effect. The name familiarly known to every body from the two great painters both called "da Caravaggio" from this town, the place of their birth; namely, *Polidoro Caldara*, the scholar of Raphael, and *Michael Angelo Merigi*, who has sometimes been compared to *the* Michael Angelo.

Mozzonica, a small village ruined by its calamities in the middle ages.

1 *Antignate*, beautifully situated.

Calceo, once a small and independent community, and still a flourishing place.

1 *Chiari*, whose ruined walls mark its ancient importance. Many Roman remains are found here. The principal church is a building of some importance. Much trade is carried on here, especially in silk and cotton goods.

1 Ospedaletto.
1 Brescia.
} See next Route.

ROUTE 25.

MILAN TO BERGAMO AND BRESCIA.

8¼ posts.

This road is rather longer than that by Chiari; but Bergamo is an object of so much interest that no traveller should lose it.

There are daily velociferes to and from Bergamo, which run the distance in about 4 hours.

Quit Milan by *Porta Orientale*, one of the most pleasant vicinities of Milan, and in which country-houses most abound. Avenues of trees, smart dwellings, all the indications of the vicinity of a great European capital are here, and therefore less of the peculiarities of Italy, which, in some degree, takes off from the interest of the drive.

Crescenzago, a pleasant village, with many villas and gardens.

1½ *Cascina de Pecchi*. This is a famous cheese district, of less extent than that about Lodi, but nevertheless of considerable importance to the agriculturist. The cheese is called *Strachina*. This cheese passes through several *phases*; when fresh, it is much in taste and looks like Stilton. The most delicate kind is called *Mascarsino*; when it is kept it is called *Mascarsone*, and then becomes very *strong*, so strong as to give a complete victory over those who unfortunately rank cheese amongst their enemies. The road continues mostly near the canal of the *Martesana*, a remarkable monument in the history of inland navigation. It was first excavated in 1457, by Francesco Sforza; but the levels being ill calculated, the canal was

nearly useless. Leonardo da Vinci was afterwards called in, and he gave plans and surveys for improving the cut; and when the duchy was occupied by the French, Francis I. assigned 5000 zecchins annually for the works. In the 16th century, under Philip II. of Spain, other plans and surveys were made; but the *naviglio* was almost entirely re-excavated in 1776.

Gorgonzola, a flourishing borgo, with a new church and cemetery in very indifferent taste. Here King *Heinz*, whom the Italians call *Enzio*, the illegitimate son of Frederick II., was taken prisoner (1245), by the Milanese, but released upon his swearing that he never again would enter their territory, an escape which only renewed for him the captivity in which he expired.

Fornaci: here the road branches off; one road goes to *Cassano*, the other to *Vaprio*, in a beautiful situation; the country all around clothed with villas and palaces. One of these, formerly belonging to the noble family of Castelbarco, and now to the dukes of Melzi, is very interesting on account of its containing a remarkable painting executed, as it is said, by *Leonardo da Vinci*, when he resided here. It is a colossal Virgin, now extending through two stories of the dwelling. There is much beauty in the figure, and it has been attributed, upon old authority, to Leonardo; yet many doubt the tradition, on account of the unusual size.

Cross the Adda by a handsome bridge: *Vaprio* and *Canonica* are only divided by the Adda.

1 *Canonica*. From this point the views become very beautiful. Bergamo is seen on its hill, crowned by its domes and lofty towers; and in the foreground the landscape is of exceeding richness. Canonica is one of the villages which give a good notion of the present flourishing state of Lombardy. Here is one of the old clocks, striking only to six, which are now very rare in this part of the country.

Boltiere.

Osio.

Gazzaniga.

1¼ BERGAMO: if to the upper town, an additional quarter of a post is charged. (Inns: *La Fenice*; civil people, but not particularly clean; an Italian inn. — *L'Albergo d'Italia*, of the same description.)

Georgio Salvi, who may be heard of at the inns, is a very good guide to the churches and galleries.

This very flourishing city, which contains upwards of 30,000 inhabitants, consists, in fact, of two, an upper and a lower town, the latter called the Borgo of *San Leonardo*, perhaps half a mile distant from one another. The road passes through the latter; travellers rarely ascend to the former, in which far the most interesting objects are contained.

Many German Swiss are settled in the lower town, and this is the only part of Lombardy where mixed marriages are allowed.

The city of Bergamo, the *Pergamus*, stands upon a steep and lofty hill. When seen from below, crowned with steeples and domes, and especially if these should be shining in the evening sun, the view reminds one strongly of the "Celestial City," as it is represented in the "cuts" to the old editions of John Bunyan. This position was very strongly fortified by the Venetians. Putting aside all technical considerations of the merit of these fortifications, they are, with their strong bold mouldings, height of rampart, and depth of fosse, very splendid specimens of military architecture. The view from these ramparts is a thorough treat to the eye. It commands Como to the north, and its mountains in the distance, nearer to you the *Resegone* chain; on the south, the level plain of Lombardy, with the *Borgo* in the foreground. The main street winds up and round

the *hill*: nearly the first object which you see in the toilsome ascent, is the very beautiful but unfortunately desecrated church of *Sant' Agostino* in the *Venetian-Gothic* style, the first of this species on this side of Italy. It is massy and yet florid, uniting the strength of Romanesque architecture, and the lightness of the latest Gothic, and it is lamentable to see such a church abandoned to decay.

The houses of the Città are very solid and lofty: narrow streets and narrower *vicoli*, the sides often joined together by arches, adding to the depth of shade; but, in Italy, shade is unaccompanied by gloom, and its effect is coolness and not darkness. In every part of the Città are vestiges of the middle ages, pointed archways, cortiles surrounded by arcades upon massy columns, seen in perspective through the gateways. The Città is almost wholly inhabited by the ancient Bergamesque nobility, who keep themselves quite apart from the traders of the Borgo. The same circumstance is found in other ancient continental cities, and, without doubt, arises from the early political state of the country in remote times. The citadel was occupied by the conquering race, the vanquished were apart and below. Amongst themselves they keep up entirely and exclusively the use of the Bergamesque dialect; a dialect scolding in its tone and accent, and altogether the most hard and inharmonious of northern Italy. These peculiarities have hitherto withstood the effects of the greatest changes of manners and government: whether they will stand against Railroads and Rothschilds remains to be seen.

Harlequin, according to the traditional cast of the ancient Italian drama, is a Bergamesque. Like his cousin, Punch, he unquestionably dates from the Etruscan age, so permanent are the traditions of Italy.

In the centre of the Città is a group or mass of buildings, which, taken altogether, afford the most complete idea of an ancient Lombard town. The *Broglio*, or Town-hall, standing upon lofty Gothic arches, and with the projecting *ringhiera* is an open staircase on the outside, adding to the picturesque effect of the building. Here is the statue of Tasso, by which the Bergamesque assert their claim to consider him as their countryman. His father was a Bergamesque, and compelled by proscription to abandon his native city, his townsmen were afterwards willing to believe that his involuntary absence, did not deprive them of the honour of claiming his son, the poet, as their own. Tasso himself seems to have adopted the idea at least, and, amidst his trials, to have been glad to consider Bergamo as his native town.

The unfinished *Palazzo Nuovo* is after the designs of *Scamozzi*: it contains some good pictures by *Salmeggia*.

Through an arch by the side of the Broglio, is seen a strangely-coloured building. This is the church of *Sta. Maria Maggiore*; of which a considerable portion is in the earliest Romanesque style; but whilst, in some of the parts, the antiquary will recognise features common to other parts of Europe, as at Cologne, others are quite peculiar to Italy; other parts are much more recent. Very remarkable are the projecting lateral porches, of which the columns rest upon symbolical animals. The north part was erected by *Giovanni di Campello*, in 1360. It is of black and white marble. The southern porch is elaborate, of yellow and red marble, wreathed, chequered, tessellated, and surmounted by a tabernacle, containing a statue of Duke Lupus, who, in the middle ages, was still in great celebrity at Bergamo. Ranging with this porch, is the sepulchral chapel of Bartolomeo Colleone, most rich in marbles and elaborate in its workmanship. It is the last idea of Gothic, absorbed, if such an expression can be used, in the revival of classic architecture. Medallions and statues of Roman emperors,

constitute the principal decorations. They are in a hard style, exactly like the wood engravings in Italian books of the same period, but not devoid of elegance, and with varied expression. The artist had evidently studied ancient medals with much diligence. The windows are divided by candelabra stems, with arabesques and varied capitals, placed so close together that the apertures for the light are less than the diameter of these columns. The whole is finely mellowed by time, and has a strange fantastic solemnity. To the right of the principal entry, upon a round tower, are some very singular old frescoes. The sacristy, an octangular building, erected, as appears from the inscription, in 1430, is a singular document in architectural history, being amongst the earliest examples of the introduction of the Roman or classical style, but in juxta-position with Gothic. The dado has pointed arches, but the two upper stories are pure Composite, delicately and accurately worked. The campanile, which is upwards of 300 feet in height, is one of the towers so conspicuous in the view of the *Città* from below. Within, the church has been entirely modernized: it is richly painted in fresco, and, on festival days, so fully draped with scarlet and gold brocade, that the paintings which it contains are scarcely discernible. The principal are by *Luca Giordano* and by *Salmeggia*, surnamed "*il Talpino*." This artist (d. 1626), who perhaps studied the works of Raphael with more success than any other of his professed imitators, was born at Bergamo. The monument of Colleone was begun by his orders in his lifetime, and completed in 1475, a year after his death. It is the workmanship of *Giovanni Antonio Amadeo*. The bas-reliefs in front of the sarcophagus have very great merit, and in simplicity of composition as well as in elegance, might be compared to the designs of Francia or Perugino. We shall meet Bartolomeo Colleone again at Venice. The paintings of the roof are by *Tiepolo*. A Virgin by *Angelica Kauffman* is curious as a land-mark in the history of the decline of art.

In the *Duomo*, the very fine cupola is a conspicuous object; and the proportions and general character of the building are good. It was designed by *Antonio Filarete*, but has since been much altered. It contains many paintings.

Santa Grata is the church of a restored nunnery, which has been newly gilt and decorated, and is as fresh and neat as a ladies' boudoir. The altar-piece, by *Salmeggia*, 1623, represents the Virgin and several Saints, amongst them Santa Grata, bearing the head of Sant' Alessandro. The expression and drawing of the figures is marked by great care and grace. This picture, considered as the master-piece of the artist, has had a journey to Paris. There are some very pleasing mosaics in this elegant little building.

Other churches are *Sant' Andrea*. —In the vaulting are frescoes by *Padovanino* — The Virgin and Saints, by *Moretti*. *Church of Sant' Alessandro in Colonna* — St. John the Baptist, by the younger *Palma*. *Church of San Bartolomeo* — A Virgin; one of the best works of *Lotto*.

The lower town, or *Borgo*, is the seat of business, even as the upper town is of curiosity and antiquity. A very important fair is held here. It begins about the middle of August, and lasts a month. This mart, called the *Fiera di San Alessandro*, which has been known to have been held since the 10th century, is the Leipsic fair of northern Italy. It is kept in a very large quadrangle, in which are rows of shops, where *oceans* of goods are exposed for sale, whilst every shop in the town equally abounds with them. "A large proportion of the manufactured goods come from the Tyrol, many from Alsace: and when you look at the brightness of the colours, the elegance of the patterns, and the general goodness and cheapness of the

articles, it is impossible for an English traveller to hope that we can ever again command the continental markets. Silken and cotton goods are the staple; but an infinite variety of new objects abound in tempting arrangement or disarrangement; earthenware, bar-iron, and steel tools; hardware, filagree pins, beads for finery, and beads for devotion; prints, books, songs in Bergamesque; artificial flowers, and toys. To these are added all the usual shows and merriments of a pleasure fair; shows, roundabouts, and *Serraglios* (for they are so called) of wild beasts, lions and tigers howling, whilst the edible beasts also exposed for sale, oxen, and a few sheep, and numerous gaunt, black, high-backed hogs squeaking, grunting, and shrieking most dolefully as their owners display their beauties, add to the uproar. All ranks and orders flock to Bergamo fair. The peasant women in their smart dresses, their heads dressed and adorned with tinsel flowers, beads, and gold and silver pins; the young men usually with a sprig of artificial flowers in the band of their wide-brimmed beavers; the rich in very neat and often elegant carriages, rushing in all directions. The ladies of the higher classes are usually pretty, and their black veils give to their countenances a sprightly and *picquant* character. In the hotels all is bustle and confusion. In the *Fenice* during fair-time there is a theatre; and, as if that were not enough, there are two or three *Academie* (*i. e.* concerts) held in the house, generally prolonging the noise and uproar through the chief of the night. The court-yard is blazing with lights, and filled with parties making merry. And when, in the early morning the temporary cessation of the clatter of knives and forks seduces the weary traveller into the deceitful hope of enjoying a little rest in the heated chamber for which he has paid 24 zwanzigers (for this is the price charged for a night's disturbance during fair-time), a fresh rush of waiters, the resumption of the clatter, and a louder flourish of fiddles, destroys the fond delusion. But there some folks who may like all this; and whoever wishes to enjoy Arlecchino's 'at home,' should be sure to visit Bergamo during the fair." — *MS. Journal.*

Bergamo is rather celebrated in the annals of music by the number of good *artists* which it has produced. — Rubini and Donzelli are amongst them.

There is rather a good public library; and a gallery, the *Academia Carrara*, with a collection of paintings, of which the main basis is a large number of those productions of the class which the more scrupulous auctioneers designate as "after Raphael," or "in the manner of Correggio."

Bergamo contains several good private collections of paintings, not extensive, but select. That of *Count Lochis*, the president of the Academy, is the best. *Count Andrea Verdoa* has some fine things; so also the Signori *Aurelio Casera*, *Ghidini Pavesi*, *Valonia*, *Arigoni*, and others.

The situation of Bergamo is remarkably beautiful, and the walks about it are most pleasant. The country abounds with thrushes, which afford much amusement to the sportsman, and consolation to the epicure.

Neighbourhood of Bergamo. The province of Bergamo contains some of the most beautiful landscapes in the Lombardo-Venetian kingdom: noble mountains melting by degrees into the luxuriance of the plain. The soil is of the greatest fertility, and it is exceedingly well watered: the river *Serio* is, as it were, the main trunk of the irrigation of the district, its waters being drawn off to numberless canals.

The road from Bergamo to Lecco (*Handbook to Southern Germany*, route 214.), is exceedingly pleasant,

and may be very conveniently taken by those, who, travelling the Simplon road, wish to reach Venice without passing by Milan. As you quit Bergamo, the beautiful hedgerows are remarkable. Approaching Lecco, you have noble views of the *Resegone*, familiar by name to the readers of the *Promessi Sposi;* and as we have before observed, we may venture to urge all our readers to become readers of *Manzoni* also, as a great enhancement of the pleasure of their journey.

A pleasant excursion may be made to the lake *Iseo*. The best road is that by *Sarnico*, a drive of between two and three hours. Anywhere but in the neighbourhood of the lake of Como, the lake Iseo would have acquired a European reputation. The "Monte del Isola," projecting boldly and abruptly, affords a magnificent point of view. It is very deep, and abounds in fish. The vegetation of the shores is rich, and the olive tree flourishes in the more sunny exposures. Many fossil remains are found at *Provezzi;* and many towers, castles, and villas are dotted round its pleasant shores. The *Palazzo Tenaroli* commands a fine prospect of the small town of *Iseo*, from whence the lake acquires its name; it has extensive silk-works, which, in this country, always remind one of *Lucia*. To the north of the lake is the Val *Camonica*.

Some other very pleasant excursions may be noticed. There are many fine feudal castles dotted about the country; such as the *Castello de Trezzo* upon the Adda; the Santuario *d'Alzano*, 4 miles from Bergamo, with fine paintings, sculptures, and intagliaturas. To the left of the high road opens a country most beautiful and interesting in every respect. Having passed the *Serio* by an old bridge at *Seriate*, the valley of the Aglio opens before you, full of castles and villas. The villa of *Costa Lunga*, belonging to *Count Verdoa*, is particularly splendid, and commands a magnificent view over the adjoining country.

The road from Bergamo to Brescia is full of traffic, and the jingling of iron bars in the carts which you meet tells you what is the staple of the city you are approaching. The deep red soil is plentifully irrigated by the canals which constantly skirt the road; but though the water is turbid, and usually of a dark reddish hue, it flows rapidly, and there is not that dark marshy aspect which may have been remarked on the Lodi and Pavia sides of Milan. Whenever the farm-houses come in view, they are substantial and large. As the evening draws on, the hedge-sides burn with the steady blue flame of the glow-worm, shining with a degree of solid brilliancy which is, in that degree, to us unknown.

The first relay after quitting Bergamo, is at

1 *Cavernago*. Here is the splendid palace and gardens of *Count Giuseppe Martinengo*. The baths of *Trapporne*, with the palace of Count *Gianforte Soardi;* opposite to which, a chapel, painted entirely and most beautifully by *Lorenzo Lotto;* the church has one of the finest *Salmeggias;* the palace of Sa. Celati, and the charming range of country to the old castle of *Galeppio*.

Still on the left of the high road, all before reaching *Palazzuolo*, *Castel Malpaga*, built on Roman ruins by Bartolomeo Coleoni, still with line gateways and drawbridges; the inside is full of old historical freseoes — one saloon filled with the best frescoes by *Carsianni*, the pupil of *Giorgione*, representing the Visit of Christian II. of Denmark to Bartolomeo, highly interesting for the costumes. Near the *Serio*, also, is a chapel called *La Bazella*, with a master-piece by *Amadeo*, a sepulchral monument of Medea, the only child of Bartolomeo.

Gorlago, with a saloon painted in

fresco by *Giulio Romano* (now used as a haybarn), is in this neighbourhood; and a curious belfry, rich in architecture and sculpture, by *Cagnoli*, and one of the master-pieces of this architect, the Rotonda at *Ghisalba*. All these objects, and many more, are within 7—10 miles of Bergamo.

---

1 *Palazzolo*, very pleasantly situated: the view from the campanile is exceedingly fine.

Coccaglio: the mountain above it (*Monte Orfano*) commands a noble view. The suppressed monastery on the flank of this mountain is now used as a wine-store for the wine grown in this part of the country, and particularly on the estates of the *Pazzoni* family.

Rovato: the birth-place of the painters *Moretto* and *Richino*.

1½ *Ospedaletto*.

1 BRESCIA. (*Inns*: le due Torri, civil and attentive people, and tolerably comfortable, though not delicately clean: it seems to be the best in the place. The other inns are Il Gambaro, which has the reputation of being very uncomfortable, Albergo Reale, and La Posta.) This is a fine and flourishing city, now containing 40,000 inhabitants, and appearing very prosperous. "*Brescia l' armata*" has been anciently celebrated equally for the strength of her fortifications, the valour of her inhabitants, and the excellence of the arms and weapons here manufactured. The Brescians have probably not degenerated from their ancestors; but the fortifications are dismantled and the manufacture has declined, though it is yet carried on to a great extent in fire-arms of an inferior quality, in the adjacent *Val Trompa*. Brescia was anciently considered as one of the most opulent cities of Lombardy, second only to Milan. But the capture of the city by Gaston de Foix, the "gentil Duc de Nemours," the nephew of Louis XII. (1512), inflicted a blow upon its prosperity from which it never entirely recovered. When, in pursuance of the iniquitous League of Cambrai, the French overran the Venetian states, Brescia fell like the rest of the Venetian possessions, but was recovered by the vigour of the Count Luigi Avogadro. The inhabitants detested the atrocious tyranny of the French; all the country around had risen in arms, and the standard of St. Mark being hoisted, the whole district was in a state of insurrection. The castle, however, was still held by the French, and Gaston de Foix marched against Brescia with an army of 12,000 men, the flower, says the "Loyal Serviteur" of French chivalry. Amongst them was the "Chevalier sans peur et sans reproche," the celebrated Bayard, who, in the attack of the breach by which the French entered, received a wound which he thought to be mortal. The French poured in, and the city was taken by storm: the Venetian troops made a desperate but ineffectual resistance in the "Piazza del Broletto" to which they retreated, and the inhabitants emulated the soldiers in valour. The city was given up to pillage, and the French, the "flower of chivalry," under the guidance of the "gentil" Gaston de Foix, truly termed by Sismondi, the most ferocious of the chieftains who ever commanded an army, indulged during seven days in pillage, lust, and slaughter. The French boasted that 46,000 of the inhabitants perished. No mercy was shown, not even to woman or child.

The spirit of the warfare carried on by the French may be best illustrated by two passages in the history of the siege of Brescia, — the *escape of Tartaglia*, and the *Generosity of Bayard*. Amongst the crowds who vainly sought refuge in the churches was a poor woman of the lowest class with a child in her arms. The French chivalry cut at mother and child with glee and delight, and the boy received in the arms of his mother, five sabre

wounds; his skull was fractured and his upper lip split. In spite of this cruel treatment he lived, yet the wound in his lip was so severe that he never fully recovered his speech, hence he was called *Tartaglia* or the stutterer; but his memory has been preserved, not by his injuries which he shared with so many others, but by his talent as one of the greatest mathematicians of the age, and perhaps the principal progenitor of modern algebraical science.

With respect to Bayard, he was taken to the house belonging to a noble family, whence the cowardly husband had fled to a monastery, leaving his wife and two beautiful unmarried daughters exposed to the brutality of the enemy. When the soldiers who were bearing Bayard, began to break open the door, the lady came to it in terror. Bayard directed that a guard should be placed at the door of his quarters, and that the mansion in which he was thus lodged should be preserved from pillage and violence. During the two months of his slow and painful recovery, he was most carefully and tenderly nursed by the lady and her daughters: no pains, no attention which could alleviate the sufferings of the body or comfort the mind were spared by them, and their characters displayed the utmost feminine tenderness and purity. According to the laws of war which then prevailed, they considered themselves as his prisoners, and when he was about to depart, the mother offered him 2,500 ducats as their ransom; but to her extreme surprise, Bayard actually *refused the money!* That this act of generosity was infinitely above the common standard of that of the sordid French chivalry, may be easily conceded. The praises which it has earned from all Bayard's biographers sufficiently prove the fact; but how low must that standard have been!

The booty was immense: ducats were counted by the handful, and cloth of gold measured by the lance; but the riches so acquired brought with them their usual curse, by producing so much desertion and insubordination as to ruin the army. As for the unfortunate city, famine and pestilence followed the ravages of war, and the void of population has scarcely yet been *proportionably* supplied.

Brescia is pleasantly situated, and there are lovely views from the heights above the city. It is close to the torrent Mela, noticed in the verses of Catullus.

"Brixia, Cyeneæ supposita speculæ,
Flavus quam molli percurrit flumine Mela,
Brixia Veronæ mater amata meæ."

The Mela here mentioned still retains its name, and is supposed to be the river of which Virgil speaks.

. . . . . "tonsis in vallibus illum
Pastores, et curva legunt prope flumina Mellæ."

Brixia is known to have become a Roman colony, but we are not informed at what period this event took place. It was also a municipium, as ancient inscriptions attest. Strabo speaks of it as inferior in size to Mediolanum and Verona.

The first objects which demand the notice of the traveller are the very fine and important Roman remains. The antiquities of Brescia were investigated in the 17th century by the learned Rossi, who describes them in his *Memorie Bresciane*, but who trusted more to his fancy than to his observation. A tall Corinthian column was then protruding through the soil, and Rossi in his treatise gave the drawing of the whole temple to which it had belonged. The column escaped demolition, but no one has paid much attention to it except *Girolamo Ioli*, yet living in green old age, who from a child was accustomed to wonder at the relic; and, mainly by his persuasion and exertions, the municipal authorities were persuaded to institute a *scava*; and the result was the discovery of

the entire portico, and of much of the adjoining structure. The columns, with the exception of the one which so long declared the existence of the rest, are broken at various heights, but the portions remaining are very perfect, and so are the stairs and the basement, which are entirely in their original state: they fortunately need no restoration: indeed there are very few specimens of this portion of an ancient building in a state equally genuine and sincere. It is composed of upright blocks of marble, one block composing the whole height upwards, firm, but not finely polished. The masonry indeed throughout is magnificent, and displays that good sense which is the peculiar characteristic of Roman architecture. The columns are most elegant, both in proportion and execution, and you may examine the good workmanship closely in the sharply cut capitals and mouldings which lie around. Where the outer casing is removed, you may observe the bands of brick binding the structure. The whole is thoroughly impressed with the nationality of the mighty people to whom it belonged.

The portico approaches the arrangement and proportions of the Pantheon, and is not much inferior to it in dimensions. The architecture has many peculiarities, and, like almost every Roman building of the same era, shows that the architects considered themselves as by no means bound by such rules as those which Vitruvius has laid down. The piers of the portico, where it joins the front of the building — a combination of two columns and a pilaster, are peculiarly remarkable. The building is called a temple, and is supposed to have been dedicated by Vespasian to Hercules: but its form seems to indicate that it was intended for some other purpose, perhaps a court of justice; and it is not even certain whether the mutilated inscription upon which the conjecture is founded belonged to the building. Be this as it may, it is raised upon the foundations of an older structure, of which many vestiges may be seen in the passages and vaults included in the basement story. They have tessellated pavements, and the walls are of the "opus reticulatum," over which a fine and hard compact and polished stucco has been laid. Great portions of this, remain quite perfect; it was painted in compartments as at Pompeii; and the fine vermillion, the azure blue, the ivory white, and the rich black, are as fresh and as bright as on the day when the pigment was applied to the wall. It is supposed that the paintings are in encaustic, and their solidity and glossiness may perhaps afford grounds for this supposition. When these passages were opened, the excavators, to their extreme delight, discovered a heap of bronzes, some nearly whole, others broken, but none injured except by fracture, and which had evidently been deposited there all at one time—how or when, it is difficult to conjecture; but the most reasonable supposition is, that, when the emblems of paganism were removed by law from the temples, these were hidden by the adherents of idolatry, and forgotten in the dark vaults in which they were concealed.

These discoveries unhappily suggested the idea of converting the remains of the cell or chamber of the ruins into a museum. The same pedantic deed of bad taste has been perpetrated upon the Maison Carée at Nismes, and is threatened against the Porta Nigra at Trèves; — long may it there be averted. This plan of utilitising ancient remains, quite destroys all their poetry; and here, the new white walls contrast most disagreeably with the mellowed fragments of the portico. You can have no *comfort* in the aspect of the truncated columns, excepting when, by taking your station amongst them, you can turn your back upon the new structure. But after this condemnation of the locality, it is far more pleasant

to add that the museum is excellently arranged. *Girolamo Ioli* was most properly appointed its conservator; and, from the care of this intelligent and venerable officer, the collection is constantly receiving improvements and additions. The pride of the museum is the bronze-winged statue, which, from its attitude, has been supposed to be either a Fame or a Victory. The shield upon the left arm is a restoration; so also is the helmet upon which she stands; but, with these exceptions, it owes nothing to modern hands. The figure is rather larger than life. Her head is encircled by a garland of laurel leaves, inlaid with silver. The drapery and wings are executed with the greatest delicacy; the latter were cast separately, and a small portion of one is wanting. When discovered, the wings were found lying at the feet of the statue, evidently having been taken off for the purpose of better stowing the heathen idol in its place of concealment, from whence it has, after so many centuries, been brought forth again, and exposed to the veneration of the worshippers of ancient art. The expression of the countenance, the elegance of the limbs, and more particularly of the extremities, are as fine as can be conceived. A mould having been taken from the statue, a copy has been cast in bronze by the desire of the emperor of Austria. It is to be erected at Culm. Found together with the Victory, and now in the same room, are six heads, with traces of gilding: one of them is supposed to be the Empress Faustina. Also a small statue, fully gilded, representing a captive, a Barbarian monarch. The workmanship is inferior to that of the Fame, though evidently coeval.

Portions of harness, with very fine figures in relief.

A female hand and arm, larger than life; very fine.

Many fragments of mouldings and ornaments, some gilt, all of great elegance; and, probably, decorations of the monument, whatever it was, of which the Victory formed a part.

The inscriptions in the museum are very numerous and valuable. The citizens of Brescia began to collect and preserve these remains at an early period; earlier indeed than any other city in Europe. By a special ordinance, passed in 1480, they required that all who in digging or otherwise might discover ancient inscriptions, should preserve them and fix them on the walls of their houses, or otherwise place them where they should be the objects of public study. These inscriptions were afterwards brought together in the Bishop's Palace, and in the other public buildings. They are classed, as nearly as possible, according to subjects. The Conservatore Ioli wishes to form a complete collection of all the Roman inscriptions found in the province of Brescia, which he is constantly exploring. In those cases, therefore, where the original could not be procured, he has caused a rubbing to be taken from the stone, and from these rubbings, he has painted fac-similes in tablets upon the walls, and with so much skill and accuracy as quite to deceive the eye; if he obtains the original, he substitutes it for the copy,—and this process has very often induced the owners to surrender for the public benefit, the inscriptions which they would otherwise have withheld. The inscriptions thus brought together would form a large and very curious volume: many are early Christian; one is to the memory of a certain Cecilia, who is singularly described as "Mater Synogogæ Brixianorum."

The architectural fragments are numerous and instructive; some exhibit rich varieties of the Composite, much like those of which Piranesi was so fond. An Ionic capital with fine angular volutes, according to the modern Italian fashion, commonly supposed to have been invented by

Scamozzi, but which he unquestionably copied from some such ancient example. Many other objects of interest are dispersed in the museum;—votive and other altars;—a portion of a beautiful mosaic pavement; specimens of pottery and articles of bronze.—One apartment is devoted to mediæval antiquities: those of the Lombard era are very interesting.—Several columns removed from the partly ruined church of Santa Giulia, with Corinthianized capitals; fragments covered with runic knots, some apparently slabs and door-jambs, one the foot of a cross; a runic cross bisecting an epitaph in Roman characters. These remains appear peculiar to the north of Italy. Some portions of the original walls, and what are called portions of the altars, can be seen in the back part of the interior of the museum; but the masses, so-called altars, have a much greater resemblance to the *suggesta* of a tribunal. Near these ruins are the remains supposed to be part of a theatre. Not much is seen, and they are concealed by a private dwelling-house.

Under another dwelling-house, near the museum, in a kind of cellar, are some very noble and magnificent Corinthian columns, buried up to their capitals, and supporting architraves boldly and richly sculptured with foliage. These are conjectured to be parts of the Forum. The houses over them are of a mean description, and it is to be regretted that the excavations have stopped short, it being most probable that if the houses were pulled down, the discoveries would be as important as those of the temple. Very many other vestiges are found dispersed in the city. The *Monte di Pietà* contains several inscriptions and fragments built up in the walls; and the columns and pavements dug up in various parts of the city attest its ancient magnificence.

The Brescian school of painting is of great importance, and exhibits extraordinary merit, though its members are, on the whole, far less generally known than they ought to be; and the most celebrated of them are in a manner absorbed by the Venetian school. And the public buildings and numerous churches (of which we can only specify the more important) may be considered as constituting one great picture gallery, demanding the careful examination of the amateur.

The first name of eminence which occurs amongst the Brescian artists is *Vincenzio Foppa*, whose earliest dated production is of the year 1455. *Foppa*, or, as he designates himself, *Vincentius Brixiensis*, was considered in his day as the best artist of Lombardy; and Vasari, usually so *jejune* in his notices of the Lombard artists, mistakes his name, calling him Zoppa, but bestows upon him great praise. His drawing is good; he exhibits a rigorous study of form; but he wants the grace of his contemporaries at Pisa or Florence. He was succeeded by his son who bore the same name, and who improved upon his father's manner, showing much more life and dignity. The elder Foppa is supposed to have died in 1492; his son was alive in 1533; but there is some difficulty, nevertheless, in ascertaining the exact period when they flourished, as well as in distinguishing between their productions.

Two very able artists flourished in Brescia about the period of its greatest calamity, the ravage made by Gaston de Foix. *Fioravante Ferramola* (d. 1528), who, though deficient in execution has much talent in composition, and *Paolo Zoppo* (d. 1530). According to one of the artistical legends so common in Italy, Zoppo died of grief in consequence of having broken a basin of crystal upon the bottom of which he was painting—but how?—the miseries sustained by Brescia at its capture, and which he intended, as the story goes, as a present for the Doge Andrea Griti. He had

evidently profited by studying the style of the Bellini.

But the great pride of Brescia, and, in fact, the founder of its school, was *Alessandro Bonvicino*, commonly called "*il Moretto*," (d. after 1547) Moretto first belonged to the old school, and imitated Titian, but having subsequently followed Raphael, though it does not appear that he had seen many of the works of that great master, he formed a style of his own, full of grace and beauty. His sacred subjects are pervaded by a deep devotional feeling: his drawing is correct and noble; his draperies are arranged with variety, though more grace might be shown in their management. His architectural and other accompaniments have the grandeur and abundance which is characteristic of the Venetian school, without the too great profusion often seen amongst those artists: his pencilling is fine, delicate, and minute. The principal characteristic of Moretto is the novel and striking effect which he studied to produce in chiar'-oscuro; where reflected lights, and tone upon tone in shadows are softened, not only in the figures but in the clouds, so as to produce great clearness and brilliancy. In general he preferred a light background, whence his figures stand out with remarkable distinctness. In the treatment of the human figure, his carnations have all the purity of Titian, while his other tones of colour have more variety than that artist or others of the Venetian school. Blue rarely is found in his draperies, where red, yellow, and gradations of these hues generally predominate. Bonvicino was a noble portrait painter; but in this branch he was rivalled by *Giovan' Battista Moroni* (d. 1578), his pupil. The portraits by Moroni are full of life, and are painted with great individual truth, yet they are never conceived in an elevated feeling; hence his figures appear, in fact, just as they sat to the painter. Titian's portraits, on the contrary, are distinguished by the grandest picturesque roundness of composition, and complete filling up of the space. In his carnation, Moroni has a certain tendency to violet tints, but is excellent in representing all the various materials of dress. He was equally diligent in historical and sacred subjects, upon which he worked most assiduously and diligently from his earliest youth to the end of his life. There is, however, in these subjects, a curious inequality of style, his figures sometimes approaching to the stiffness of the preceding age, and usually wanting variety in the heads.

Rischino (d. after 1568) was a clever follower of Moretto, especially in colouring; *Mombello* (d. after 1553) less so. *Girolamo Rosso* and *Il Bagnatore* are more successful, and the last was employed by the city in copying the paintings of Moroni and other earlier artists. *Giulio Romanino* (d. 1566), who flourished about the same time as Moretto, was an original and most able master, and is sometimes preferred to his rival and contemporary. He had perhaps less taste than Moretto, but more genius, freedom, and originality. *Lattanzio Gambara* (d. 1574) was the pupil, the companion, and ultimately the son-in-law of Romanino. With quite as much imagination, he had more science and correctness. He applied himself principally to frescoes after the manner of Pordenone; and though with less vigour and depth than this master, he resembles him much in the beauty and variety of his forms and of his colouring. Without affectedly studying to display his science in anatomy, his entire understanding of drawing, his skill in difficult foreshortenings and his animated attitudes, with the bold relief he introduces, prove his skill in all that concerns the treatment of the human figure. To great originality of invention, Gambara united much judgment and great harmony of colouring, qualities which he had acquired in studying the works of Correggio at Parma, and those of

Giulio Romano at Mantua. Considering the early age at which he died, his fertility is wonderful. One of his pupils, *Giovita Brescianino*, was also a good artist, particularly in fresco. *Geronimo Savoldo* was a happy imitator and almost a rival of Titian. Being of a noble family and in easy circumstances, he often worked gratuitously; particularly for churches; his compositions are usually rather small in size but finished with the greatest care. *Pietro Rosa* (d. 1577) was Titian's favourite scholar, and the one whom he taught with the greatest care; his colouring is very beautiful; but he was not successful in composition. His talent, however, excited envy, and his premature death is supposed to have been occasioned by poison.

Antonio Gandini (d. 1630) was amongst the ablest disciples of Paolo Veronese; his conceptions are grand, and he displays the richest variety of details. His son, *Bernardino Gandini* (d. 1651), did not equal the merit of his father. *Pietro Morone*, or *Marone* (d. 1625), also a disciple of Paolo Veronese, evidently studied the works of Titian. In design no painter of the Venetian school was more pure, or approached nearer to the character of the antique. His colouring also is remarkable for its brightness and its solidity. *Felippo Zanimberti* (d. 1636) possessed much beauty of touch, but his works are almost wholly at Venice. *Francesco Zugnin* (d. 1621), a pupil of the elder Palma, confined himself almost wholly to frescoes, though he succeeded remarkably well in oils: he surpassed his master as a colourist, though he did not equal him in beauty of design. Zugnin often worked in partnership with *Sandrino*, he painting in the figures to Sandrino's architectural perspectives. *Grazio Cossale*, or *Cozzale*, possessed, as much fertility as Palma, but exercised his talent with more discretion. He was a fertile artist, and generally painted upon a large scale; his productions are grand and striking. Cozzale was wickedly murdered by his own son.

Other artists more or less formed by the schools of Palma, are *Camillo Rama* (ob. 1622), *Amigoni*, and *Jacopo Barucco*; the latter affects a greater depth of shadows than most of his school. *Pompeo Ghitti* (d. 1703) was a scholar of *Amigoni*, and improved much on the style of his master; he had great fertility of invention. *Francesco Paglia* (d. 1700), father of *Antonio* and *Angelo*, both painters of some repute, was the scholar of Guercino. He succeeded best as a portrait painter; but some of his historical and sacred subjects are good, though he is deficient in force, and sometimes strangely defective in proportion. *Pietro Avogadro* (after 1730) approached the best era of the Brescian school, though he formed himself to a considerable extent upon the study of the Bolognese masters. He was an excellent draftsman, and his foreshortenings show great skill; his compositions are generally full of harmony and grace. *Torresani* (d. 1760) may be considered as a clever draftsman. As a painter, he principally professed in landscape and fancy compositions, somewhat in the style of Titian's back-grounds.

Recently, Brescia has produced some decent painters. *Conca*, who worked between 1720 and 1780; *Zoboli*, his pupil; *Santo Cataneo*, who died in 1819. Many of the paintings of these artists may be seen in the churches; but none rise much above mediocrity.

Brescia has the singularity of possessing two cathedrals. The *Duomo Vecchio*, a round church, was founded, according to some historians, by the Lombard Dukes Marquard and Frodoard, in the reign of Grimbald, King of the Lombards. Others attribute it to a Count Raymond, who governed Brescia under Charlemagne; and the first impression which the building produces is, of its likeness to what the

circular portion of Aix-la-Chapelle must have originally been, before the latter was altered. Not but that this Duomo has suffered much from desecration, and more by decoration, yet, on the whole, its main lines are so far unaltered as to afford a tolerably accurate idea of what it was in the days of the Lombards. The only decoration on the outside are flat buttresses, dividing the periphery into twenty-four portions, and surrounded by a rude cornice of brick. The vault of the dome is very remarkable; and as an unquestionable specimen of ancient Lombard work, it ought to be examined with care. It is one of the many structures which are waiting for the illustrations bestowed by Mr. Gally Knight's zeal and spirit. The interior has been much altered. In 1456 all the fantastic sculptures which decorated it were removed, it being supposed that they were pagan. Without doubt they must have been Lombard, and more than usually remarkable, otherwise they would not have incurred this proscription. Some curious mediæval tombs are still left. — High up in the wall, is the memorial of Lambertus de Bononia, bishop of this see, in 1349. — A slab tomb remains of Nicolo Durando, archdeacon of Brescia, in 1541: the effigies, in low relief, are very expressive. — The sarcophagus of Bishop Maggi is a good specimen of the style prevailing upon the revival of the arts; — by its side is the tomb of Cardinal Morosini, by Antonio Carra, a Brescian artist.

The paintings in this cathedral are not first-rate, yet not to be neglected. *Pietro Rosa*, St. Martin dividing his Cloak with the Beggar. Rosa, as we have before noticed, was a good scholar of the school of Titian, and his paintings have less celebrity than they deserve. — *Bernardino Gandini*, the Guardian Angel. — *Il Moretto*, Abraham and Melchisedec; — the Last Supper; St. Luke and St. Mark; Elijah fed by the Angel; and Abraham and Isaac. — *Romanini*, the descent of the Manna, unfortunately much injured. Over the high altar is also an Assumption, by *Moretto*. Under a glass, and much valued, is a Virgin, by *Pietro Marone*.

In the chapel of the Santissima Croce are two large paintings by *Cossali* and *Gandini*: the first represents the miraculous Apparition of the Cross to Constantine; the second represents "Duke Namo" delivering the ancient crosses still preserved as relics in this chapel, to the magistrates of Brescia. It is quite uncertain whence these crosses proceed, and inasmuch as the existence of Duke Namo rests only upon the authority of Ariosto and the romancers of the Dozepeers, no great support is gained by the quotation of his name. Yet the curious casket in which they are enclosed does bear unquestionable marks of respectable Byzantine antiquity. It represents Constantine and Helena, their names being written in Greek letters. The crosses are known to have been in the possession of the citizens in 1295. It is supposed by some authorities that they were brought from the east by Bishop Albert, who, in 1221, was the bearer of the Oriflamme, a standard absurdly ascribed to the crusaders. One of the crosses, indeed, is thought to have been the stem of this standard, but it seems much too small for any such purpose. The interior of the chapel is well painted in fresco by *Sandrini* and *Giugno*. Under the cathedral is the crypt or scurolo, supported by forty-two columns, of fine marble; many of the shafts appear to be ancient: the capitals, which are purely and singularly Lombard, indicate perhaps an earlier style than the superincumbent structure.

The remarkable baptistery which adjoined this church, said to have been built by Queen Theodolinda, was demolished in the 16th century to make room for the New Cathedral or *Duomo Nuovo*, begun in 1604 from the designs of *Giovanni Battista Lantana*, but the

vaulting of the cupola was only closed in 1825. The dome is the *third* in size in Italy; St. Peter's being the first, and that of Brunelleschi, at Florence, the second. The architecture is very fine of its kind, but it looks cold and unfinished, when compared with the decorated interiors so common in Italy. It has some good pictures by second-rate artists, amongst which are, — *Palma Giovane*, the Virgin, with San Carlo Borromeo and San Francesco; Bishop Marin Georgi, the donor, is introduced as a devotee. — *Zoboli*, helped by *Conca*, both decent artists of the last century, painted the Assumption. — *Panfilo*, the Processions during the plague which ravaged the city in 1630; — St. Anthony of Padua.

In the chapel of St. Philasterius, Bishop of Brescia, 384, is preserved his pastoral staff. The archives of the cathedral are rich in ancient manuscripts. The three buildings of the Broletto and the two cathedrals form one side of the piazza. In the centre is a statue allegorical of the city, an armed female. Altogether it is a very peculiar scene; and this is the great interest of the Italian cities, that each has its own national character, a charm which the modern improvers are striving hard to destroy.

Church of *Sta. Afra*, erected upon the site of a temple of Saturn. The complete destruction made of the pagan temples in the north of Italy is very striking. This church is very rich in frescoes and paintings. The latter were kept together at the period of the suppression of the collegiate establishment (the canons of St. John of Lateran) by the exertions of the Canon Martinengo. — The frescoes of the roof are by *Bagnadore* and *Rossi*. — The chief ornament of the church is by *Titian*, the Woman taken in Adultery. The colouring is excellent, equally so in the carnations and in the draperies. Whether this picture is entirely by the Titian has been the subject of considerable controversy, and some have attributed it to his son *Orazio*: the prevailing opinion, however, now is, that it is by the father, and amongst his best works. There are two or three repetitions of it in England. — *Paolo Veronese*, the Martyrdom of Sta. Afra. This piece has the name of the artist, "Paolo Caliari, V. F." The contrast between the resignation of the saint, whose countenance is full of loveliness, and the bitterness of the executioners, is finely sustained: the picture is unfortunately the worse for some injudicious restorations. — *Tintoretto*, the Transfiguration: a noble picture, exhibiting unusual accuracy in the design. — *Bassano*, the Baptism of Sta. Afra: the rite of baptism is administered by St. Apollonius; and Faustinus and Jovita are distributing the Eucharist. The whole is represented as taking place by torch-light. Faustinus and Jovita who so repeatedly appear in the Brescian paintings were brothers of a Patrician family, who preached the faith at Brescia whilst the bishop of the city lay concealed during the persecution. They suffered martyrdom, A.D. 121, by the commands and in the presence of Adrian. This painting has the peculiarities of the artist, and the lights are remarkably well managed. There is, however, much confusion in the grouping. — *Giulio Cesare Procaccini*, the Virgin, San Carlo Borromeo, and St. Latinus; the colouring is not pleasing, but the composition is grand. The expression of the Virgin's countenance is lovely. — *Baroccio*, a Pietà. — *Palma Giovane*, the Martyrdom of St. Felix and his Companions, originally a good picture, but spoiled by restoration.

This church is one of the most ancient in the city, and has sustained innumerable changes and misfortunes. One cloister, in the style of Sansovino, is good: another is in an earlier style. The crypt is worth a visit from its antiquity.

Church of *San Barnabo*, erected on

the site of a temple of Hercules: this is the tradition, and the remains found on the spot confirm the popular opinion. It was founded in the 14th century by Bishop Maggi for the Austin friars, who have long since disappeared. It is now annexed to a foundling hospital. Paintings:—*Palma Vecchio*, Sant' Onophrius the Hermit.—*Girolamo Savoldo*, the Shepherds at the Nativity; one of the best pictures of this rare artist.—*Foppa the younger*, the Last Supper. In the apartment formerly used as the library are some good specimens of the elder Foppa, in particular the Last Supper. The cloisters of this church were demolished by the French: they contained some very interesting monuments, amongst others, the tomb of Foppa.

Church of *Sant' Alessandro*, formerly officiated by the Servites, who entered here from Florence about 1430, and brought with them the painting over the first altar on the right, representing the Annunciation, a work of great delicacy and finish, a perfect gem: below is a range of small paintings by *Civerchio*, of much merit.—*Gambara*, an Ecce Homo.

Church of *San Luca*, now the chapel of the great hospital.—*Angelo Paglia*, St. Luke and the Virgin. The hospital was founded in 1447. In the *Cancelleria* or secretary's office, are some good paintings.—*Moretto*, our Lord at Emmaus; and *Romanino*, our Lord bearing the Cross, and the Virgin and Child.

Church of *San Domenico*, a very fine building, of a single nave, and richly decorated with frescoes: the architectural perspectives introduced in the vaulting are peculiarly good. They are by various hands, *Sandrino Fiaminghino* and *Giugno*.—*Romanino*, the Coronation of the Virgin, with many Saints introduced; the colouring is excellent.—*Ghitti*, the Resurrection.—*Antonio Gandino*, the Crucifixion, with the three Maries.—*Palma Giovane*, two large pieces; in one are introduced portraits of Pope Pius V., Philip II. of Spain, and the Doge Veniero, returning thanks for the victory gained by their combined fleets over the Ottoman forces, 1571. Portraits of their captains are also introduced. The other is allegorical, and represents the deliverance of souls from purgatory, by the virtue of papal indulgence.

La Pietà, an hospital, founded in 1523, with a small church annexed. The church has good oil paintings upon the walls, by *Gandini* and *Marone*. In the infirmary is a series of subjects, representing the principal events of the life of St. Catherine of Sienna, by *Gandino*.

Church of *San Carlo*. This church also is annexed to an hospital. The best picture which it contains is by *Cossale*, San Carlo Borromeo, and the patrons of the city, Faustinus and Jovita.

Church of *San Nazario e Celso*. A suppressed collegiate establishment. The church was rebuilt in 1780; and as an edifice is not remarkable, but it is very rich in paintings. The high altar, by *Titian*, consists of five distinct subjects, but united into one composition; and executed when he was in the full vigour of his powers.—The Annunciation forms the subject of the first and second pictures. The management of the drapery, and peculiarly of the white and shining garment of the angel, is remarkably skilful.—The third represents our Lord risen; the subject being spread over both compartments. Amongst the figures, the painter has introduced the portrait of the provost Averoldo, by whom the picture was presented to the church, together with the patron saints, St. Nazario and St. Celsus; and he has managed with great skill to prevent these extraneous figures from injuring the general composition.—The fourth is St. Sebastian, drawn with much knowledge of the nude, but less pleasing than its companions; at the

foot of the column to which the saint is bound, the painter has subscribed his own name and the date of the work. "Ticianus faciebat MDXXII." — The last subject is the Resurrection. Titian has concentrated the strength of his colouring in the group of soldiers, by which the principal figure is brought out with much effect. The early dawn in the horizon is represented with the greatest truth. Another excellent painting in this church is the Coronation of the Virgin by *Moretto*: the colouring is beautifully transparent. Other paintings are, the Nativity by *Moretto*. Our Lord in the Clouds, with the Symbols of the Passover, and the Patron Saints of the Church: St. Michael the Archangel, St. Nicholas, and St. Francis. In this painting the artist fully rivals Titian.—*Gandino*, St. Rocco.—*Foppa juniore*, the Martyrdom of the Patron Saints, forming the interior of the volets of the organ; the outsides are by *Romanino*; the Adoration of the Magi.—*Latanzio Gambara*, St. Barbara; in which is introduced the portrait of Pietro Antonio Duero, the provost of the church, by whom it was presented.

Church of *Santa Maria de' Miracoli*, built pursuant to a decree of the city in 1487, in honour of the supposed miraculous painting of the Virgin which it contains, and which was upon the wall of the house of one Frederick de Pelabroschi, and was bought, house and all, for the benefit of the city. The façade is covered with the most elegant arabesques, birds, medallions, all touched with the utmost delicacy, by *Brignola*, an artist of the 15th century. The interior is splendidly decorated with stuccoes and gilding. Paintings:—*Marone*, the Assumption; very Titianesque.

San Francesco, the first permanent settlement of the Franciscans in this city, having been founded in 1254: but only a portion of the original edifice remains. The convent was a fine structure. In the precinct of this convent, the Brescians took the oath of fidelity to the republic of Venice, March 17th, 1421. Paintings:—*Romanino*, the Virgin and Child, surrounded by St. Francis, St. Anthony of Padua, St. Bonaventura, and St. Louis, over the high altar, and in which this artist has well displayed the strength and vigour of his colouring.—*Cossali*, the Immaculate Conception, and St. John the Baptist and St. Apollonia.—*Moretto*, St. Francis, St. Jerome, and St. Margaret, dated 1525.—*Francesco da Prato di Caravaggio*, the Marriage of the Virgin, with the date 1547. The works of this painter are exceedingly rare. His style is rather that of the earlier school of art, hard and formal, but with great beauty of expression, and transparency of colouring.

Church of *St. Agata*, supposed to have been founded by queen Theodolinda. The walls and roof richly painted by *Soriesne* and *Ghitti*, the figures principally by the latter. Amongst the many other paintings are:—*Foppa Giovane*, the Adoration of the Magi, surpassing any other of his works in colouring and in chiar'-oscuro.—*Callisto da Lodi*, St. Agatha on the Cross, together with St. Peter, and St. Paul.

Church of *San Guiseppe*, formerly belonging to the Minor friars, and built at the expense of the city. Paintings:—*Romanino*, the three Maries round the Corpse of the Saviour; very much in the style of Titian. The Nativity, St. Catherine, St. Paul, and St. Jerome.—*Moretto*, the Descent of the Holy Ghost. A composition, St. Francis, the Virgin, and a portrait of the donor of the painting.—*Palma Giovane*, St. Anthony of Padua.—*Luca Mombelli*, St. Joseph, and St. Sebastian.—*Avogadro*, the Martyrdom of St. Crispin and Crispinianus. Lanzi points out this picture as his *chef-d'œuvre*. In the cloister are some valuable though much damaged frescoes by the elder *Gandino*, and by *Moretto*.

Church of *San Giorgio*, formerly belonging to a Franciscan convent.

Here are to be noticed:—*Bernardino Gandino*, the Martyrdom of the patron Saint. — *Ghitti*, St. George and the Dragon, and another representation of the martyrdom of the Saint. In the sacristy is an ancient and very good picture of St. George and the Dragon. — *Giovita Brescianino*, a Nativity. Very few of the oil paintings of this able scholar of Gambaro exist: some say that this is the only one. He also painted the outside of a house adjoining the church.

Church of *San Faustino Maggiore*, one of the oldest monasteries of Brescia. The bodies of St. Faustinus and St. Jovita, were translated here in 843. Three years after, some monks of the then recent order of St. Benedict were here; and they continued in possession of the monastery till their suppression by the French: the present building is, however, modern. Like so many other of the Brescian churches, the walls and roof are covered by frescoes. The tomb of the Saints, forming the high altar, by *Carra*, is fine of its kind. Amongst other pictures, is an excellent *Gambara*, the Nativity, one of the largest and best of his oil paintings. — *Romanino*, the constantly recurring groups of St. Apollonius, St. Faustinus, and St. Jovita. — *Gandino Giovane*, St. Honorius and St. Mary the Egyptian. In the cloisters adjoining to this monastery, is a vaulted passage with a good fresco by *Gambara*; and in the conventual buildings, now used as a college, is a very curious picture by *Cossale*, representing the supposed miracle worked by the Saints Faustinus and Jovita, when Brescia was besieged by Nicolo Piccinino, on which occasion they were believed to hurl back the cannon balls of the enemy. Many excellent frescoes by *Foppa* have been destroyed.

Church of the *Carmini*. The Carmelites were invited to Brescia about the year 1345; and the present church was built for them at the expense of the city. In the 17th century it was re-ornamented by the frescoes of *Sandrino*, *Gandino*, *Rama*, *Barucco*, and *Ferramola*. — The Apostles and the Sybils are by *Gandino*, *Rama*, and *Barucco*. Some of the vaultings, with figures on an azure ground by the elder *Foppa*, are vestiges of the former decorations of the structure. Amongst the paintings are:—*Gandino*, the Martyrdom of St. Ursula, St. Peter receiving the Keys.—*Palma* the younger, the Archangel Michael.

Church of *San Giovanni Evangelista*. This is the primitive church of Brescia, having been founded in the 4th century by St. Gaudentius; but it was rebuilt in the 16th century. This church contains many of *Moretto's* best productions: the Slaughter of the Innocents; St. John departing from his Father Zacharias; St. John preaching in the Desert; a group, the Virgin and Child, with St. John, St. Augustine, and St. Agnes. Others were the result of the competition between him and *Romanino*. The paintings so produced by the rival artists are placed opposite to each other; those of *Moretto* are on the right hand, and represent the Fall of the Manna; Elijah sustained by the Angel; The Last Supper; the Evangelists and Prophets. The paintings by *Romanino* are on the left: The raising of Lazarus; St. Mary Magdalene in the House of the Pharisee; the Holy Sacrament offered to the Veneration of the Faithful; Evangelists and Prophets. Both these sets are full of "bravura," and worthy of the most diligent study. Another *Romanino*, and in a different style, is the Marriage of the Virgin; the management of the drapery is peculiarly skilful, and it is reckoned one of his best productions. —*F. Paglia*, the Assumption. — *Giovanni Bellini*, the Three Maries weeping over the Body of the Saviour, (excellent) in the chapel of the *Santo Sagramento*. — *Grazio Cossali*, an Apocalyptic Vision, a striking composition. In the chapel of the Baptistery is a beautiful picture in the style of *Francia*, Saints in adora-

tion of the Trinity; to which *Jandini* added S. Pietro Martire.

Church of *Santa Maria delle Grazie*, successively tenanted by the Umiliati, the Jeronymites, and the Jesuits. Curiously ornamented with very rich compartments of gilded stucco work, and ample frescoes by *Antonio Gandini*, *Fiamminghino*; *Marone*, *Pilati*, *Rossi*, and *Rama*. Other paintings. — *Pietro Rosa*, St. Barbara kneeling before her Father in Expectation of Death, scarcely inferior to Titian. — *Moretto*, the Nativity; over the high altar, several saints also introduced; an excellent early picture. — *Ferrammola*, the Virgin and Child, with St. Jerome and other Saints; some attribute this picture to the younger *Foppa*. — *Gandino seniore*, the Purification.

Church of *San Pietro in Oliveto*, altered and partly rebuilt by Sansovino. This church was successively possessed by the Celestines, by the canons regular of the order of the Beato Lorenzo Giustiniani, and by the Carmelites, and it is now used as a chapel to the ecclesiastical seminary. These mutations, which the events of modern times have rendered still more frequent throughout Italy, are often very puzzling to those who wish to trace any given picture or work of art. Thus, *e. g.*, a picture quoted as being in the church of the Celestines at one period, could at another be quoted as belonging to the Carmelites. It is rich in specimens of the Brescian school: — *Foppa the elder*, St. Ursula, St. Peter, and St. Paul, upon gold grounds. — *Vincenzio Foppa*, our Lord bearing the Cross; a touching and excellent picture, considered as the *chef d'œuvre* of this artist. The outlines are somewhat hard; but the expression of the countenances and the harmony of the tints fully compensate for this defect. — *Moretto*, the High Altar, a singular but fine composition, and considered as the grandest which we owe to this master. Above, is the Virgin, between Justice and Peace; below, St. Peter receiving the Keys, and St. Paul, a table, signifying his Commission to preach the Gospel. Over a second altar is another allegorical composition, St. John the Evangelist and the Beato Lorenzo, listening to the Advice of Wisdom: a third has the Fall of Simon Magus, and St. Peter and St. Paul helping the Church; all full of life and expression. — *Ricchino*, four large subjects from the life of Moses. The roof is richly decorated.

Church of *San Salvatore*, annexed to the monastery of Sta. Giulia. This noble building, erected by Desiderius, king of the Lombards, is now turned into a barrack. The east end is tolerably perfect. The desecration began by the French has been continued by the Austrians; and unless a better feeling be excited, this edifice, one of the most interesting of its kind, will disappear. Its ruin has been accelerated by the most ill-judged removal of various architectural portions to the museum.

Church of *San Clemente*, boasts of what are considered as the five best paintings of *Moretto*: — a large altar piece, a group of female saints, Lucia, Cecilia, and Barbara, thoroughly Raphaelesque; St. Ursula and her Companions: in this he most successfully imitates the style of Titian; Abraham and Melchisedec, St. Jerome and St. Paul, and the great painting over the high altar. They exhibit great command of pencil and richness of colour.

Church of *Santa Maria Calchera*, not remarkable for its architecture; but containing a picture considered the masterpiece of *Romanino*. It represents the patron saints of Brescia, Apollonius, Faustinus, and Jovita. In none of his productions has Romanino approached so closely to the excellence of Titian. The calm devotion of the prelates and priests is admirably contrasted with the tumultuous zeal of the multitude. Other good paintings are: — *Camillo Procaccini*, San Carlo in Prayer. — *Moretto*,

the Magdalene at the Feet of our Lord; admirable for its simplicity and pathos; St. Jerome and St. Dorothea. —*Calisto di Lodi*, a small but fine picture in distemper, the Visitation over the High Altar.

Church of *Sta Eufemia*, a very ancient foundation, but entirely rebuilt. The high altar piece is by *Moretto*; St. Euphemia and Justina, and St. John the Baptist. In the cloister are the remains of some of the best frescoes by *Gambara*, representing a series of Scripture subjects. The French turned the monastery into barracks, and the smaller frescoes are now all but totally ruined.

Church of *Santo Gaetano*, formerly belonging to the Theatines. Paintings:—*Alessandro Maganza*, the Annunciation; the Flight into Egypt; and Saints Lucia and Barbara.

Church of *il Santo Corpo di Christo*, formerly belonging to the Franciscans, and afterwards to the Jesuits. This church contains a very fine monument of the 16th century: its principal ornaments are scriptural histories, of admirable workmanship. There are no inscriptions, but it is supposed to contain the remains of Antonio Martinengo, a very able commander in the Venetian service, slain in a skirmish with the Spaniards, 1526.

Church of *San Faustino in Riposo*, a chapel or oratory, so called in consequence of its being the spot where Bishop Amphigius rested with the bodies of Saints Faustinus and Jovita, when they were translated from the present church of Sta Afra to Santa Maria in Silva, and hence to San Faustino Maggiore. It is said that on this occasion blood flowed from the dry bones, in order to dispel the incredulity of the "Duca Namo," who has so strangely passed from the lays of romance to the legends of Hagiology. This scene was painted at the expense of the city by *Moretto*; but the painting having been damaged, it was copied by *Bagnadore*. It is not opened to the public, except upon the principal holidays, at other times the Zwanziger will do the needful.

Besides the before-mentioned churches, all of which contain many more paintings than we have noticed, there are several others:—*San Carlone, La Misericordia, S. S. Cosmo e Damiano, Sant' Agnesi, Gli Angeli, Sta Croce, Sta Orsola, La Madonna al Mercato di Lino, Sant' Ambrogio, San Zenone, Congrega Apostolica, Sta Maria della Consolazione, San Tomaso, Sta Chiara*—all containing objects more or less remarkable.

Palazzo della Loggia. Several of the first architects of the 15th and 16th centuries have successively worked upon this most beautiful building, which was intended for the palace of the municipality, or town-hall. The decree, directing the erection of the building, was passed in 1467; but it does not appear that much progress was made till about 1490. Bramante is supposed to have designed the front; but this point is contested, and it has been attributed to a *Tomaso Formentone*, of whom little is known. It was continued by Sansovino, and completed by Palladio; yet the rich, varied, cinquecento style predominates, and it is one of the finest specimens of its kind. The general outline is that of the old Lombard town-hall: three rich arches form the ground floor; a shadowy arcaded court is seen receding beneath them. Above, is the council-chamber, with the *Ringhiera* projecting over the piazza: an open staircase is on the side of the building. The order is a fanciful composite; the pilasters and friezes are covered with the richest sculptured scalework, foliage, and capricci, in the style of the baths of Titus. The keystones of the groinings are sculptured with half-length figures, and with shields of arms. The entrance to the lower chambers is a small triumphal arch,

composed, like the whole building, of the richest marbles. Every part is treated boldly and freely. Gothic fancy is united to classic elegance; and it is curious and instructive to observe how Palladio, in the windows, which were designed by him, has wisely assimilated his pattern to the general taste of the building.

The exterior is covered with sculpture, such as elsewhere we should treasure in galleries, here lavished, as it were, to the world. The very fine series of medallions, representing Roman emperors in borders of coloured marble, are by *Gasparo di Milano* and by *Antonio della Porta*. The fanciful candelabra trophies by *Fostinello*, *Casella*, *Colla*, *Martino della Pesa*, and *Giovanni da Lugano*; Justice, and the Saints Faustinus and Giovita, by *Bonometti*; Faith, by *Frederico da Bagno*—all artists of very high merit, though their reputation is lost amidst the blaze which surrounds the greater names of Italy; but the more a traveller examines the works of art in the particular cities of Italy, the more will he be convinced of the comparative injustice done to the sculptors when put in parallel with painters, as well as of the caprice with which reputation has been bestowed or withheld. The magnificence of the interior originally fully corresponded with the exterior; but on the 18th January, 1575, the whole was in flames. The proclamation issued by the governor attributed the fire to design. The reward offered to those who should give information which might lead to the conviction of the offenders was 2000 crowns, and the pardon of any two *banditi* whom the party giving such information might name. But the Brescians were offended about this proclamation, for it was currently believed that the real instigators of the fire were in the Palace of St. Mark, and that the illustrious Signoria had paid the incendiary. The motive for the act was (according to report) the wish to destroy certain charters of liberties granted to the Brescians by the emperors, and confirmed by decrees of the republic under the Doges Francesco Foscari and Leonardo Loredano. Those who raised or believed such a report, do not seem to have felt that the government had much more effectual means of restraining the Brescians, if they thought fit, than by burning the old parchments. Some very fine paintings by *Titian* were destroyed by this fire. In the great but rather neglected chambers used for business, there are still some paintings not without interest:—*Foppa*, St. Faustinus and St. Jovita, from the walls of a demolished church; unskilfully restored. St. Veronica and our Lord; a very fine picture.—*Giulio Campi*, a series of eight drawings in distemper, the subjects of all relating to the administration of justice: Susanna and the Elders; Charondas slaying himself; Zeleucus and his Son; the punishment of Sisamnes by Cambyses; the Judgment of Solomon;—Philip of Macedon condemning himself in costs and damages upon reversing his own unjust decree; Titus Manlius sentenced by his Father; Trajan and the Widow.—*Mombelli*, a Pietà.—*Marone*, four subjects from the Life of St. Peter; the Transfiguration.—A large picture, represents the passing of judgment, 13th Sept., 1710, by the Inquisitor-General, assisted by the Bishop of Brescia and the Venetian authorities, upon Giuseppe Beccarelli, a wretched priest, who, following up the doctrines of antinomianism, maintained that the body might commit any sin, provided the soul was pure. He was condemned to the galleys, a sentence afterwards commuted into imprisonment. The picture has no peculiar merit, but it is remarkable as an historical document; the decree against Beccarelli having been the last proceeding of the Inquisition in this part of Italy.

Torre del' Orologio. This tower rises out of a very picturesque portico

and arch. It is a fine and noble structure; and the enormous face of the dial, with its figures going on to XXIV., is thoroughly Italian. It marks the course of the sun and the moon; and two men of metal, of the size of nature, as at old St. Dunstan's, strike the hours. It was put up in 1522, and was much admired in its time; and the citizens were most liberal in decking it with gold and azure.

Torre di Pallade: this tower is also called *Torre dei Palladini*, and *Torre della Palada*. The classic school of antiquaries suppose it stands upon the site of a Temple of Pallas; and a statue of the Athenian goddess affixed to the basement, probably resulted from this conjecture: the *romanticists* maintain it derives its appellation from the companions of Charlemagne; whilst a third set of matter-of-fact etymologists say that it was so called from the *pali* (stakes or palings) surrounding it, when it was part of the fortifications of the city. Be that as it may, it is a fine and perfect specimen of castellated architecture, with a great projecting base and lofty battlements: it now serves as the town belfry. At the base is a fountain (1596), from the designs of Pietro Maria Bagnadore.

The Broletto, the ancient palace of the republic, is a huge pile of brick, combining the characters of the fortress and of the town-hall. A great tower rises out of the building, surrounded by the deeply cleft Italian battlements, so peculiar to this country, and so grand in their effect. Where the terra-cotta ornaments are perfect, they are very beautiful, particularly in a great circular window. The whole is colossal in style, and is full of peculiarities characteristic of the times in which it arose, probably between 1187 and 1213. Before the invasion of the French, the interior contained excellent paintings, and many objects of great historical interest. Amongst others, the portrait of *Brigida* or *Braida Avogadro*, who, armed with spear and lance, led on a squadron of Amazons, who really and truly fought with considerable efficacy in defending the city when besieged by Niccolo Piccinino in 1438, deeds recognised in three decrees of the republic. The French, with their usual antipathy to every ancient memorial, sold the best articles, destroyed others, cleared out the whole; and the Broletto was turned into a barrack. It is now employed for public offices: one fine chamber retains its paintings on the ceiling: the subjects are from the Apocalypse, by *Lattanzio Gambara*. — Venice triumphant, and St. Nicolas of Bari, by *Gandini*.

The *Biblioteca Quiriniana* was founded about 1750 by Cardinal Quirini, a most diligent cultivator and munificent encourager of literature. To him we owe the collection of the works of Cardinal Pole, so essential as documents in the history of England. Here he placed his most ample collections, adding a noble endowment, which is partly employed in increasing the collections. It now contains upwards of 90,000 volumes, including many early printed books and curious manuscripts, besides objects of antiquity. A few may be noticed. A copy of the Gospels written in gold and silver upon purple vellum, of the 8th century. Various charters of the 8th, 9th, and 10th centuries, formerly in the archives of the monastery of *Santa Giulia*. A Koran, upon cotton paper, of early date and great beauty. The "Croce Magna" of Byzantine workmanship, set with ancient gems. Three very valuable ivory diptychs. The first, in honour of Manlius Boetius, who became Consul in 487, and who was the uncle, or as some say the grandfather, of the celebrated Boetius. On one side he is represented in his consular robes: on the other, presiding at the games of the Circus. Another diptych of Lampadius, Consul A. D. 530: he also is represented as presiding at the games.

A third diptych, viz., the *Dittico Quiriniano*, said to have belonged to Pope Paul II. (1464—71), and afterwards passing into the possession of the Cardinal, he gave it to the library. There is much doubt, however, as to the origin of this piece of antiquity. The subjects are mythological, Paris and Helen on one side, and a group of Paris and Helen crowned by Love, on the other. Many good judges have suspected that it is modern: the workmanship is very beautiful at all events; but the subjects are singularly unfitted for the cabinet of a pontiff. There are a few good pictures in this collection, amongst which are: — *Moretto*, the Virgin and Child, and St. John. — *Titian*, the Virgin and Child. — *Zuccarelli*, San Girolamo taking care of Orphans. This artist rarely painted any subjects excepting small landscapes, and hence this specimen is rather remarkable. A very extensive collection of engravings, both wood and copper, from the first invention of the art, formed by Count Martinengo, and bought by the government for the library.

Brescia contains some good private collections of pictures, the relics of its former splendour.

Galleria Averoldi. The Palazzo Averoldi was built in 1544, and the family have been long distinguished as cultivators and protectors of art. Amongst the pictures are fine portraits by *Morone*, *Paris Bordone*, *Callisto da Lodi*, *Girolamo Savoldo*, *Romanino*, *Richino*, &c.; landscapes by *Paul Brûll* and *Tempesta*; and by *Titian* is an Ecce Homo; a Virgin with two Saints, by *Carpazio*; a Virgin and Child, by *Giovanni Bellini*; several specimens by *Romanini*, amongst which a St. Alexander is almost equal to Titian; a Holy Family by *Boccaccio Boccaccino*, and several *Morettis*, &c. There is also here a fine collection of medals, often quoted by Goltzius and the earlier numismatic writers.

Galleria Lechi. A large and valuable collection of pictures: *Titian* [?], Portraits of Paolo Veronese and of Fracastoro; of a Husband and Wife by *Morone*; of Cosmo de' Medici, by *Bronzino*; of the brothers della Torri, by *Lorenzo Lotto*; of a young woman by *Paris Bordone*; and others by the hand of *Andrea del Sarto*, *Tintoretto*, and *Vandyke*. In this collection are landscapes by *Poussin*, *Bernardino Luini*, *Salvator Rosa*, and *Wouvermans*: besides which are fourteen historical subjects by *Titian*; twelve, by *Paul Veronese*; one by *Tintoretto*; Cynthia in her Car; St. Agnes, by *Domenichino*; a Presentation in the Temple, by *Francia*; Orpheus and Euridice, by *Giorgione*; San Rocco, by *Pordenone*; and several pictures by *Moretto*, *Romanino*, and *Gambara*.

Galleria Tosi. — Here is the celebrated *Raphael*, the Saviour, formerly in the possession of the Mosca family. Passavant speaks highly of it; he considers it as a repetition of the same subject at Blenheim, but more carefully painted (about 1505), and in a pure and genuine state. The Holy Family, *Fra Bartolomeo*, once belonging to the Salviati of Florence; a battle piece, by *Borgognone*; a Holy Family, by *Andrea del Sarto*; Venus adorned by the Graces, *Albano*; Sir Isaac Newton, *Pulagi*; portraits by *Morone d'Albino*, *Titian*, *Tintoretto*, and specimens of the works of *Lucas von Leyden*, *Mantegna*, *Teniers*, *Landi*, &c. *Canova*, *Torvaldsen*, and *Monti* have contributed, in sculpture, to adorn this gallery, which contains also a large assemblage of objects of vertu, and of natural history; coins, rare books, and a beautiful collection of prints. Count Tosi died this year, and it is not yet known what will become of his gallery.

Galleria Fenaroli: fine portraits by *Morone*, *Velasquez*, *Vandyke*, &c.; landscapes by *Poussin*, *Tempesta*, *Sal. Rosa*; views of Venice, by *Canaletti*; Hercules strangling the Nemean Lion, by *Rubens*; the Adoration of the Magi, by *Paul Veronese*; the Magdalene, by

Guido; samples of *Moretto*, *Callisto da Lodi*, *Guercino*, &c. Also several specimens of sculpture by modern artists.

Near the Galleria Fenaroli is the *Casa Rondi*; where there is a group carved in ivory by *Van Obstat*, representing the Sacrifice of Abraham: the draperies are in wood. The workmanship is poor; but it is the largest group ever executed in ivory. Van Obstat was one of the founders of the Academy of Painting at Paris.

Palazzo Martinengo Colleoni: a portrait called Caterina Cornaro, Queen of Cyprus, attributed to *Titian*: below she is represented in profile, in chiar'-oscuro, and by a good artist. It is an admirable specimen of art; and the style and the initials, *T. V.*, would seem to leave no doubt as to its author, if we did not know how nearly some of Titian's pupils approached to their master, and that by some *accident* the initials might have been painted in. Like all the so-called portraits appropriated to Caterina Cornaro, it is doubtful whether it be truly given to her, inasmuch as she was dead in 1510, before Titian could have painted her.

The gay external decorations of the houses of Brescia form, or rather formed, a peculiar feature of the city; but they are rapidly disappearing, from time and from neglect. In the *Strada del Gambaro* are some curious frescoes, on which Romanino was first employed; but *Gambara* having married his daughter, Romanino transferred the order to his son-in-law, as part of the young lady's fortune. On the exterior are various classical subjects: the Rape of the Sabines; passages from the Iliad; Eneas and Dido; Europa and Jupiter; the Continence of Scipio; Mutius Scævola; Lucretia; Asdrubal at the feet of Scipio; and some others, with a great variety of accessary ornaments in the fresco, showing wonderful fancy, and though less grace, yet perhaps even more originality than that exhibited by Perino del Vaga, in decorations not dissimilar in character.

Palazzo *Martinengo Cesaresco* is remarkable for its very beautiful architecture.

Palazzo *Martinengo della Fabrica*, an extensive and sumptuous edifice, one chamber is finely painted by *Moretto*.

In Casa *Rodolengo della Corte*, Vicolo Borgondio, No. 1501., are some very remarkable and fine frescoes, by *Ferramola*, of which the subjects are not yet explained.

In the *Corso del Mercanti* is a house covered with frescoes by *Gambara*; the subjects are allegorical, and seem to represent the three principal stages of human life, youth, manhood, and age. *Contrada delle Loggia*, also allegorical; these have been nearly all whitewashed. The principal subject was Envy exciting the bad Passions of Mankind; and it is supposed that Gambara intended thereby to signify his feelings upon the preference which Titian obtained in being employed upon the paintings in the Palazzo della Loggia.

Casa Sabate contains an apartment, upon the walls of which *Gambara* has painted the mythological (not the Scriptural) deluge; dated 1568. Gambara's own house is No. 318 in the Contrada *delle tre Spade*, behind the bishop's palace. The paintings on the outside were vilely defaced, soon after they were finished, by his professional enemies: he quickly repainted the front; but the greater enemy, Time, has now nearly destroyed the work, as well as the hand by which it was performed. One figure, Atlas supporting the Globe, with the well-chosen motto, "indefessus labore," may just be discerned: the paintings in the vestibule within are better preserved. *Casa Scaglia*; a fine apartment, with the Marriage of Pirithous and Hippodamia. *Casa Valotti*; a ceiling with allegorical figures.

The *Campo Santo* was begun in 1810, the work of the locally celebrated architect Vantini. It is much admired; but the affectation of Roman Columbaria and the like, render it as unsanctified as the speculation of a joint-stock company. The government exercises a surveillance over epitaphs: none can be put up until approved by the censors of the press: and truly, when we consider the absurdities which so often disgrace the tombstone, this is a very excusable stretch of authority.

Few localities of equal importance have received so little illustration from pencil or graver as Brescia. Something has been done of late years by the *Ateneo*; but the city contains innumerable objects which would well reward the industry of the artist.

ROUTE 26.

BRESCIA TO VERONA AND VENICE.

15¼ posts.
1½ *Ponte San Marco.*

The road to Verona retains the same character as on the approach to Brescia, abundance of darkwatered canals, until you reach

Lonato, a small town in which there is a church with a noble dome. The mountains coasting the Lago di Garda now come in sight: and shortly afterwards, you see its waves, dashing upon the shore. It is remarkable to observe, that, though almost as beautiful as the Lago di Como, this inland sea has quite another character and another tint, so that it would be hardly possible to make a correct view of the landscape on the shores of either lake, which could be mistaken for a view taken from the other. The traveller coming from England will here first learn that the backgrounds of Titian's pictures are not exaggerated, but a true transcript of nature. Mountains and water are alike pervaded, as it were, by that deep blue porcelain tint which to us seems so unreal; but which, in the vicinity of the Lago di Garda, becomes the constant attribute of the scenery. The tints of the other lakes have more of purple; here the forms of the mountains also are bolder.

1 *Desenzano* (Inn, Albergo Imperiale, is not remarkable for comfort: it is expensive, and not over clean.) The road, as far as Peschiera, continues to border the lake, and passes at the end of the little tongue of land forming the Promontory of *Sermione*, at the extremity of which are the Roman ruins which have long passed as the "Villa of Catullus." They are very fine, though not retaining any of their architectural ornaments, massy and well constructed, and appear to have formed a parallelogram of nearly 600 feet in length on the longest side; and its extent, and the traces of former magnificence are fully sufficient to prove that this building could never have been the poet's humble abode. The Scaligerian castle of *Sermione* is a most picturesque object, with its numerous towers and forked battlements, and, in the same manner as the landscape of the lake gives you the back-ground of Titian's pictures, so does this very singular building equally give you the accessories of the landscapes of the earlier Italian masters. The church of *San Pietro* in the village of Sermione is an ancient structure, with frescoes, bearing date 1321. Amongst these are tablets representing the Last Judgment, displaying much Dantesque fancy in the figures of the condemned.

From Desenzano most pleasant excursions may be made to *Salo*. *Isola de Frati*, *Valle delle Carliere*, *Limone*, and *Bugliano*, and *Riva di Trento*, and to return by *Torre*, *San Vigelio*, *Garda*, and *Lazise*, one of the most interestingly varied countries of Upper Italy.

Returning to the main road, you pass near the *Villa Arrighi*, ascribed to Palladio. The lake here gains upon

the shore, perhaps owing to the nature of the soil, since in other points, the waters are evidently diminishing, in consequence, as it is supposed, of the débris brought down by the mountain streams.

Peschiera, a small, but rather strongly fortified town. Here the discharge of the Lago di Garda forms the Virgilian Mincio. (See Mantua.)

1½ *Castell Nuovo*, above which are the fine ruins of the gray antique fortress to which the name of *Nuovo* now so little applies. Young ladies do grow old at last, though they may be long in doing so, but New Castle, built by the Conqueror, and New Palace Yard, built by Rufus, and this Castel *Nuovo* (built in 1180), will be new, until the last brick and stone shall disappear.

Ca' de Capri.—Pass by the village and church of *San Massimo*, which contains some good frescoes copied from Raphael.

1½ VERONA (*Le Due Torri*, a remarkably good and comfortable inn, with a table-d'hôte at 1 o'clock, which, after all, is the most convenient hour. The master of the hotel presides at the table: a good old-fashioned custom, now going fast out of use. *La Torre di Londra*, very good. *Il gran Parigi.*) The city now contains upwards of 50,000 inhabitants; from its vicinity to the Alps, the climate is somewhat sharp, but healthy, and the people are well looking and handsome. Fruit and flowers are excellent, as may be seen from the brilliant shew in the Mercato delle Erbe every morning.

There are not many articles peculiar to Verona, unless the Monte-Bolca petrified fishes may be so reckoned; and, with respect to these, it must be observed that the same ingenuity which supplies the antiquary with Othos, equally ensures to the geologist the rarest and most extraordinary specimens; that is to say, they are imitated in such a manner as to deceive any ordinary eye; they are cleverly manufactured out of the real schistus. Good and genuine specimens may be bought of the *custode* of the Amphitheatre, but they are not cheap; and this dearness is explained by telling you that a great deal of time is lost in splitting the stones before good specimens can be found.

The city is divided into two very unequal portions by the Adige. The treaty of Luneville, 1801, gave the smaller portion on the left bank, to Austria: the remainder formed part of the Cisalpine republic. This unnatural division of one city, occasioned great inconvenience to the inhabitants, who, in crossing the middle arch of the bridge, entered respectively into a foreign territory: but their trouble soon ended, by the French getting the whole. The site of Verona has been considered as the finest in the north of Italy. Such *superlatives* are, of course, always matters of fancy; but the blue hills and mountains beyond, the rushing stream and the finely varied landscape, dotted with villas embosomed in tufted groves, in which the tall, dark spires of the cypress contrast with the more massy groups of the other trees, fully deserve the vivid picture which they have received from Berni, whose strange genius is always peculiarly displayed in his descriptions of natural scenery.

"Rapido fiume, che d' alpestra vena,
Impetuosamente a noi discendi,
E quella terra sovra ogn' altra amena
Per mezzo, a guisa di Meandro, fendi;
Quella che di valor, d' ingegno è piena,
Per cui tu con più fame, Italia, splendi,
Di cui la fama in te chiara risuona,
Eccelsa, graziosa, alma Verona.

"Terra antica, gentil, madre, e nutrice
Di spirti, di virtù, di discipline;
Sito che lieto fanno, anzi felice,
L' amenissime valli, e le colline,
Onde ben a ragion giudica e dice
Per questo, e per l' antiche tue ruine,
Per la tua onda altiera che la parte,
Quei che l' aguaglia alla città di Marte."

The distant aspect of "*Verona la degna*," with its serrated walls and lofty towers, is very inviting and peculiar, and the expectations equally excited by its present aspect and its ancient fame, will not be disappointed.

Enter it and you will be convinced that it is one of the most original towns in this part of Italy; that is, to say possessing most peculiarity in the features of its various remarkable objects.

Of these objects, perhaps that which first attracts the attention of the stranger, is the group in and around the Piazza di Bra, of which one side is formed by the huge *Amphitheatre*, in some respects, the most perfect specimen of such a structure, for it can scarcely be called a ruin. Of the outer circuit or *ala*, originally consisting of 72 arches, only 4 are preserved. The interior is, to the eye, nearly perfect, which it owes to the continuous care bestowed upon it during the middle ages. Most of the other Roman amphitheatres have suffered exceedingly from having been converted into fortresses, as at Arles and Nismes, or as having been considered as quarries for materials; but this building has, as far as can be traced, been the object of constant respect. The outer circuit was greatly damaged by an earthquake in 1184. The ruined portions appear to have been carried away and employed on other edifices, but the mass itself was diligently preserved. By a statute passed in 1228, it was enacted that every podesta, upon taking office, should spend 500 *lire*, no inconsiderable sum in those days, upon the repairs of the *Arena*; and similar appropriations of public money have been made at different intervals until the present day. The Veronese, in fact, continued during the middle ages to apply the arena to purposes analogous to those for which it was destined by its founders. Here tournaments were held, and judicial combats were fought. Hence the internal aspect of the arena is complete; and though the larger number of the seats have been restored, some as late as 1805, yet the operation having been performed at different intervals, stone by stone, the parts have, as it were, grown together, and the whole retains its character of identity.

The Arena is, in its longest diameter, about 210 feet; the extent about 460 feet. But, perhaps, the best notion of its capacity may be gained by knowing that, in round numbers, it will contain about 22,000 persons on the seats, and 12,000 more in the arena. The period of the erection of the amphitheatre is uncertain. Not a line of an inscription has been turned up to satisfy or to disappoint the curiosity of the antiquary; but the great general similarity of style would lead one to suppose that, though plainer, it is probably much about the age of the Coliseum. It is built of marble, excepting as to those portions against which the vaultings of the *ala*, or outer circuit, rested: these are of brick, hard and perfect as the stone. "The order is Doric, or, as some call it, Tuscan; but it is curious to observe by how slight an alteration, any given couple of the upper range of arches could be converted into the windows of a Norman or Romanesque steeple or bell-tower." (*MS. Journal*). The numbers of the arches, LXIII, LXV, LXVI, LXVII, are on the front of each, and are almost as legible as when the crowds presented their corresponding *tesseræ*, or tickets, for admittance to witness the horrid butcheries with which their eyes were to be regaled.

Altogether the dark mass has great dignity and grandeur. The deep shadows under the arcades and vaults below; the general aspect of venerable and grey old age, contrasted with the garlands of green growing plants which crown the walls, all form a picture equally pleasant to eye and mind. Many of the arcades are occupied by smiths and farriers, and petty dealers, nestled in the cavern-like arches; and, strange as it may seem, it is more satisfactory to see the old, dead building thus vivified, than it would be, were it trimmed out as at Nimes. Not less interesting is the

walk round the summit, which should in no wise be neglected. On the one side are the towers and buildings of the city; on the other, you look down into the huge crater. The *vomitoria*, gaping, as it were, amidst the concentric ranges and in the centre, the arena, now green and grassy. This is intersected by various branches and passages, uncovered not long since, and of which it would be difficult to point out the peculiar application to the cruel games once exhibited here. One deep subterraneous passage, however, seems to have been adapted for the purpose of allowing the beasts to issue forth; we must cautiously, here, use the word *seems*, for there is no point which antiquaries have combated with more gladiatorial ferocity than the intent, and even the names, of these parts of the buildings. It is also a point of great discussion, whether a well in the centre, was or was not intended to receive the mast supporting the awning by which the whole was shaded. The stranger should also occupy an hour in walking round and round the massy interior corridors, and up and down the staircases, of which the complication is such, ascending and descending, that no intelligible idea can be formed of them except by actual inspection. At one end of the arena a species of booth is erected, in which plays are acted. It is such as we see at a fair, and is a miserable degradation of the building. The municipal authorities have promised to have it removed.

Opposite to the amphitheatre, in this fine and most singular piazza, is the *Palazzo Publico*, a very noble building, attributed, but erroneously, to Scamozzi. It is, however, quite in his style: the great range of rustic arches below harmonises well with the amphitheatre: beyond, are the most curious ancient walls, attributed to Theodoric, the Ostrogoth, and probably not much later than his age. They are of great extent, built of alternate triplets of courses of stone and brick; that is to say, three of each, the bricks placed in what is called herringbone fashion, a fashion apparent in the churches of this city, and doubtless imitated from this structure. But the upper part of these walls was erected in the middle ages by the Scaligeri, the lords of Verona, who crowned them with the forked battlements which render them so picturesque. The Italians have an odd fancy that the forked battlements are the token of the Ghibelline party, and the plain battlement that of the Guelphs—a fancy which almost every ancient building disproves. These aged walls, towering above the buildings to the height of 80 feet, are unique; and it is to be hoped that no plans of improvement will destroy such venerable relics.

We must next visit the *Piazza dei Signori*, and the buildings connected with it. Here are the palaces which were formerly inhabited by the *Scaligeri*, the proud lords of Verona, but which, upon their expulsion, became the seats of the municipal government. They include vast, lofty cortiles: the architecture is a mixture of the castle and the palace, here are lofty Gothic arches, supported by massy columns; there are Gothic *loggie*, in a lighter style. In the principal cortile, a strange battered figure of an animal or monster inserted in the wall, at a great height above the ground, excites unsatisfied curiosity; whilst a balcony, supported by huge consoles, runs along at a greater height than the vaulting of most cathedrals. The huge Campanile which rises from this mass seems to rule like a sovereign over the city. Its first form, is a broken and unvaried square, rising to a height of, perhaps, 300 feet, after which it takes an octagon form: and it conveys a fine idea of what the city must have been when it teemed with similar structures.

The *Palazzo del Consiglio*, in the mixed style of the 15th century, is supposed to have been built by *Fra*

Giocondo. Fra' Giocondo (d. 1499), was an excellent scholar as well as an architect. He was the first who gave a correct edition of Vitruvius. He was also an exceedingly able engraver. It is exactly such a structure as you see in the old paintings of that age: coupled windows and arches supported upon columns; pilasters with elegant arabesques, in a style similar to the Colleoni chapel of Bergamo, adorn other portions, all full of the greatest merit of the cinque-cento styles, but with the usual unsystematic variety of mediæval architecture in Italy. You are presented with a balustrade of fine marble, composed of small pillars, with capitals of the earliest Lombard form. The annunciation, in bronze, in front of this palace, is a fine work of Giovanni Campagna. This building is what would, in the vile revolutionary phrase, be called a Pantheon of great men, being adorned with statues of those whom Verona claims as her own; and those of the Roman period are remarkable as having all been concentrated in the district of one provincial town; for, by the usual fiction of law, all celebrated men are claimed as Veronese, who were born within the municipal jurisdiction. In all such cases, boundaries are very elastic. The worthies are as follows. — *Pliny the younger*, though stoutly contested by Como, and apparently upon good grounds; for, though he speaks in his epistle of "our Verona," this probably refers only to his rights of citizenship in the city. — *Cornelius Nepos*, the sight of whom will remind so many of the sorrows of the first form at school, a writer whose value we underrate in consequence of the being associated in our minds with so much drudgery, and so much more besides. — *Macer*, the author of the poem upon the qualities and poisons of herbs and serpents which, down to the middle ages, engaged the greatest popularity. — *Vitruvius*, the father of architectural writers. But, above all, *Catullus*, who reflected as much credit upon Verona as Virgil did upon Mantua, this value being assigned to him by Ovid and Martial: —

"Mantua Virgilio gaudet, Verona Catullo."
OVID, *Amor.* iii. el. 14.

"Tantum magna suo Verona Catullo,
Quantum parva suo Mantua Virgilio."
MART. xiv. ep. 193.

and Petrarch echoes the same praise.

Of the modern period, and over the adjoining *Volto Barbaro* (see p. 272.) are *Fracastorius*, equally eminent as a poet and a physician; but who, unfortunately, choosing disease (and that the most loathsome) as the subject of his didactic poem, is in a manner lost to posterity; yet he is one of the three great masters of modern Latin poetry, Vida and Sannazarius being the other two; and Hallam thinks that, though Vida excelled in the structure of his verse, yet that Fracastorius was the greatest poet of the three. And, lastly, *Scipione Maffei*, whom we shall meet again at his tomb. The Palazzo, in one of its floors, contains the pinacoteca, or public gallery.

Communicating with the *Piazza dei Signori* on the one side of the Scaglieri palace, and overlooked by the great Campanile, is the *Piazza delle Erbe*, the great market-place, surrounded by structures of the most varied and truly Italian architecture. One of these is the *Palazzo della Ragione*, where the courts of justice were held: its fine and expressive name derived from the *written reason* of the Roman law. The building is of great antiquity, though successive alterations have nearly deprived it of its original aspect. A fine Ionic doorway, by *Sansovino*, is a vestige of its former magnificence.

In the adjoining *Mercato Vecchio*, are remains of the gallery from whence the sentences of the court were pronounced; and the *stone of infamy*, where the insolvent debtor, exposed to the laughter and scorn of the multitude, obtained a full discharge of his obligations, and became a new man

again. The *Casa dei Mercanti*, with a fine statue of the Virgin, by *Campagna*, is of a rich character, standing upon arches. It was beautifully painted in fresco by *Caroto*, but the paintings are nearly effaced. This market, which, in the fresh morning, is a most gay and interesting scene, is decorated by *monuments which* remind one of those in an ancient Roman circus. The fountain here is supposed to have been first erected by Theodoric the Ostrogoth. It is surmounted by a statue representing Verona, which, until the occupation of Italy by the French, was crowned, some say as emblematical of the rights of the ancient lords of the city as being vicars of the empire, but more probably merely as a token of dignity; however, this offended the republicans, and a model of the amphitheatre was placed instead. Another fountain is Gothic, with very beautiful pinnacles. A noble marble pillar decorates the other end of the piazza. This was surmounted by a lion of very fine workmanship, which, of course, was thrown down. The column was a species of sanctuary; at least, when any debtor could touch it, he was freed from arrest for a certain number of days. In this piazza also, under a tribune of which the indications can be observed, sat the Pretore, on market-days, for the purpose of administering summary justice. This piazza usually presents a busy and pleasing scene; arches on one side, narrow streets on another, lofty houses, many with painted fronts, statues, columns, and towers standing out boldly, all contribute to give it a charm far above what would be gained by more order and symmetry. It has all the richness, all the exuberance of a Flemish city, but with that grace and elegance which can only be found beyond the Alpine range.

On the other side of the Piazza dei Signori are the *tombs of the Scaligeri*, perfectly unique of their kind. The first view of these very singular monuments is usually obtained through an archway at the northern end of the Piazza de' Signori, when they are seen rising in rich pyramids over the iron trellice-work which surrounds the burial-ground annexed to the church of *Santa Maria l'Antica*. This enclosure, of about ten feet in length, is itself one of the most extraordinary specimens of mediæval iron-work now remaining, consisting of open *gothic* quatre-foils, in the centre of each of which the *scala*, or ladder, is repeated. On a smaller scale we *had* some nearly as good in Westminster Abbey, closing the arch of the tomb of Henry V.; and which, though different in pattern, was not dissimilar in character; as those may recollect who saw it before it was sold by the dean and chapter at 2*d.* per lb.

The monuments possess a very peculiar character: they partake of the shrine, the monumental cross, and the market cross, as exemplified in familiar examples at home. Very splendid they are in *Gothic* ornament, and rich in sculpture; but the figures, though exceedingly interesting in their details, do not, as in the coeval remains at Florence or Pisa, possess any high merit in relation to art.

No one can tell the origin of this powerful Scaligeri family, with whom the stranger may here first make acquaintance, in their sepulchres. The cemetery, though in the midst of a large and populous city, has a deserted and wild and silent aspect; and after the extinction of the House of the Scaligeri it was, by a strange change of destiny, appropriated to the interment of criminals who had died by the hand of justice.

Verona had become subject to the inexorable tyranny of Ezzelino of Ravenna. Upon his death the Veronese, amidst cries of liberty, elected *Mastino della Scala* (1262) as their sovereign, under the title of "Capitano del Popolo." His lineage is entirely unknown: genealogists give

him a father of the name of Jacopino; but whence he came, no genealogist can dare to assert; and this entire disregard of family is one of the most remarkable features in the revolutions of mediæval Italy. Mastino had served as a soldier of fortune in the army of the tyrant: he became a most powerful, yet not an inconsistent supporter of the Ghibelline party, and he governed wisely and moderately. After escaping several state conspiracies, he was killed by some of the members of a disaffected family, who considered that he had aggrieved them by delaying the punishment of an offender against their honour. (1277). This assassination took place under the archway in the Piazza de Signori; which retains the name of "*il volto barbaro*" to this very day.

The tomb of *Mastino*, as it now exists, is a plain sarcophagus, ornamented only with a cross. The canopy which covered it has been destroyed, and the stones employed for the pavement of the church, whilst the tomb itself was afterwards appropriated by the Nogarola family. The original inscription is, however, yet preserved.

Mastino did not leave any legitimate children; and he was succeeded in his authority by *Alberto I.* Not that illegitimacy, as such, was, in Italy, any great obstacle to the transmission of power; but Alberto, who had served as Podestà of Mantua — (according to the singular custom, prevailing in many of the Italian cities, of always calling in a stranger to the supreme judicial authority) was exceedingly esteemed and loved for his pacific virtues; and he was installed amidst the shouts of "Viva Alberto, assoluto oggi e per sempre;" and if any portion of the legal power of the old commonwealth had still existed, it now wholly expired. Alberto died in 1301.

A sarcophagus standing on the soil, without inscription, is attributed to *Alberto* by immemorial tradition. Upon it, is sculptured the Signore, riding in full state and pride, wielding the sword of state in his hand. The bearings of the Scaligeri family are absent: and, to the eagle, which does appear, and which would seem to designate the deceased as a vicar of the empire, Alberto had no claim; but the license of Italian heraldry may prevent very great importance from being attached to these variations. The immediate successor of Alberto was his second son, *Bartolomeo*, a gentle and humane prince, who died in 1304. We must associate his memory with our Shakspeare, for in his time, according to the chronology of romance, the loves of Romeo and Juliet occurred. Upon the death of Bartolomeo, *Alboin* I. was called to the supreme authority by acclamation. Henry of Luxemburgh was then prosecuting his plans for the re-establishment of the imperial prerogative; and Alboin in 1311, surrendering his authority as Capitano del Popolo, received it back from the emperor as vicar of the empire in Verona; a concession by which the dignity was confirmed to the family, though the form of election yet remained, as a delusion upon the community.

Alboin, who had been originally intended for the church, was not well able to sustain the toils of government, and he called in the assistance of his brother, *Cangrande*, who was associated to him by the emperor Henry VII., as joint vicar of the empire in Verona. Cangrande was a Ghibelline in heart and soul; and, whilst he acquired the possession of Vicenza, Padua, Feltri, Belluno, and Bassano, by force or policy, the grant of the "vicarial" powers, gave a legitimate character to the dominion which he obtained.

The court of Cangrande was the most splendid in Italy, and exhibited a combination of military splendour and profuse hospitality and liberality to the stranger, and encouragement to

the literature of the age. That under such a ruler, his palace should become the refuge for all, who, embracing his political opinions, had in anywise subjected themselves to persecution, may be readily anticipated; and it was here that Dante found an asylum, having been first received by Alboin. The prognostication of Beatrice, in which the character of Alboin is introduced, is, perhaps, one of the finest and most touching passages in the whole poem. But, indeed, there is that singular witchery in the poetry of Dante, which seems to render each beautiful passage, when separately considered, as the most beautiful of the composition of which it forms a part. After the well-known stanzas:—

"Tu lascierai ogni cosa diletta
Più caramente; e questo è quello strale
Che l' arco dell' esilio pria saetta.
Tu proverai sì come sa di sale
Lo pane altrui, e com' è duro calle
Lo scendere e 'l salir per l' altrui scale."

"Thou shalt depart, and from each pleasant thing,
Beloved with most affection be debarred:
This arrow first from exile's bow shall spring.
Thou shalt by trial know what bitter fare
Is bread of others; and the way how hard
That leadeth up and down another's stair."

* * * * * *

The prophecy continues,

"Lo primo tuo rifugio, e 'l primo ostello
Sarà la cortesia del gran Lombardo
Che 'n su la Scala porta il santo uccello;
Ch' avrà in te sì benigno riguardo
Che del fare e del chieder tra voi due
Fia prima quel che tra gli altri è più tardo.
Con lui vedrai colui che impresso fue,
Nascendo, sì da questa stella forte,
Che notabili fieu l' opere sue.
Non se ne sono ancor le genti accorte
Per la novella età; che pur nove anni
Son queste ruote intorno di lui torte.
Ma pria che 'l Guasco l' alto Arrigo inganni,
Parran faville della sua virtute
In non curar d' argento nè d' affanni.
Le sue magnificenze conosciute
Saranno ancora sì, che i suoi nimici
Non ne potran tener le lingue mute.
A lui t' aspetta, ed a suoi beneficî:
Per lui fia trasmuta molta gente,
Cambiando condizion ricchi e mendici;
E porteràne scritto nella mente
Di lui, ma non dirai." . . . .
Paradiso, xvii. 55. 92.

"The first retreat,—first refuge from despair,
Shall be the mighty Lombard's courtesy,
Whose arms the eagle on a ladder bear.
His looks on thee so kindly shall be cast,
That asking and conceding shall change place;
And that, wont first to be, 'twixt you be last,
With him shall one be found, who, at his birth,
Was by this ardent star so fraught with grace,
His deeds of valour shall display his worth.
Not yet his greatness by the world is seen,
So tender is his age; for scarce nine years
Around him whirling have these circles been;
But ere the Gascon's artifice deceive
Great Henry, he, all sordid hopes and fears
Despising, shall a glorious name achieve.
His deeds magnificent shall still proclaim,
His praise so loudly, that his very foes
Shall be compelled to celebrate his fame.
Look thou to his beneficence; for he
Of fortunes in such manner shall dispose,
Rich shall be poor, and poor exalted be.
Stamp these predictions in thy memory;
But be they not divulged.
WRIGHT'S *Dante*.

To return to Cangrande or the Great dog: he died in 1329, having just received the investiture of Mantua as the "imperial vicar," under Louis the Bavarian. Many conjectures have been made to account for his strange name; but, like that of Mastino his grandsire, it seems to have been derived from the family bearing, or the device adopted by the first bold soldier of the lineage; and the same name being Latinized in his epitaph as "Canis maximus," no doubt is left, but it was interpreted according to the ordinary meaning of the words of which it is composed.

The tomb of Cangrande I., forms a species of portal to the church. It is composed of three stages; the columns which support the tomb form the basement, and through them the church is entered; then the sarcophagus, upon which the Signore is extended in his peaceful robes, yet girt with his sword of state: above, fully fifty feet from the ground, on a pyramid, is the statue of the warrior, in full armour mounted on his war horse. The sarcophagus rests upon figures of mastiff dogs supporting the shield charged with the *scala*, the ladder, the allusive bearing of the family;

and the mastiff's head equally appears as the crest of the helm, thrown back upon Mastino's shoulder. The countenance of the recumbent figure, as far as it can be discerned, is expressive. Whether the strange Christian name of Mastino was suggested by the animal which holds so conspicuous a station in the bearing, or rather device, — for at the end of the tomb the supporting mastiffs are placed within the shield in a manner not reducible to any of *our* rules of heraldry, — or whether the name was suggested by the animal, must remain to be settled by future enquiries.

Cangrande was succeeded by Mastino II., the son of Alboin. Weak, if not wicked, in his character, and wavering in his politics, the second mastiff dog nevertheless began his career with much energy. Treviso, Vicenza, Bassano, Brescia, Parma, Reggio, and Lucca, all owned him as lord; and, above all, he won Padua from the powerful family of Carrara. He had been an imperialist, and having abandoned the party which had raised his house to the sovereign authority, Pope Benedict XII. fixed upon him as the head of a general league or alliance of the Guelphs against the Visconti, the leaders of the Ghibelline party. But with him, the fortunes of the Scaligeri turned, and he lost several of the most important of the possessions which had been united under his authority. He died in 1351.

The tomb of Mastino II. is more simple in its plan than that of the first mastiff, though equally exhibiting the double effigy; the equestrian warrior on the pyramid, and the recumbent sovereign on the sarcophagus. Some of the architectural portions bear a nearer resemblance to what we usually term the Holbein style; yet the whole is very Gothic.

Can Signore was the fourth legitimate son of Mastino II. He cleared the way to the sovereignty by the murder of his brother, Cangrande II. (1359), and confirmed it by the seizure and imprisonment of another brother, Paolo Albino. Yet this did not satisfy him, and he committed a second fratricide when on his own deathbed, the crime being instigated by his desire of preserving the succession in his own descendants, which he feared might be endangered if Paolo Albino had been suffered to survive him. Next to ensuring the inheritance of Verona to his sons, his most earnest passion in his last days (he died in 1375), was the erection of this most sumptuous mausoleum.

The tomb of Can Signore, which forms four stories, also surmounted by an equestrian statue, is exceedingly elaborate. The plan is hexagonal; and six Corinthianized Gothic columns support the lower story, into which you enter, as under old English market cross. The basement is surrounded by an iron trellice, of richer pattern than that of the rest of the cemetery. Upon the pilasters which support it are the six warrior-saints, St. Quirinus, St. Valentine, St. Martin, St. George, St. Sigismund, and St. Louis. Beneath the gable of the third story, are allegorical figures of virtues. Faith, with the star upon her breast; Prudence, Charity, and three others. But the profusion of ornament baffles description. The ancient chieftain is recumbent upon a most sumptuous sarcophagus. An inscription, beautifully cut in Gothic letters, preserves the name of Bonino di Campilione, who was both the sculptor and the architect of this sumptuous pile.

The interest of these monuments is much enhanced by their being seen, not in a museum or collection, but in the very churchyard for which they were planned, and surrounded by which, the buildings existed 400 years since, when this race of *tyrants* flourished; tyrants in the original acceptation of the term; for on the whole, their government was moderate, and their vices far below the average of the Lombard dynasties.

Besides the amphitheatre, Verona

still contains some remarkable and prominent monuments of the imperial age. The arch commonly called the *Porta dei Borsari*, like the Roman gates of Trèves, of Autun, and that which once stood at Chester, is double, one archway being probably intended for those who entered, and the other for those who quitted, the city. From the traces of the inscriptions in the friezes, it appears to have been built under the Emperor Gallienus, together with the walls of the city in which it is inserted, about the year 265. The style of the architecture is very remarkable: pillars with spiral flutings, small arches or windows between columns and surrounded by pediments, and numerous other anomalies, rendering it a connecting link between the style of the Antonines and that of the darkest portion of these middle ages. This barbarity of which we are now beginning to understand the value, renders it of much interest as a most important explanatory passage in the history of architecture. The inscriptions were composed of raised letters of metal, fastened by nails to the stones, as in the frieze of the *Maison Carrée* at Nimes, and the words have been decyphered, as well from the position of the holes by which the letters were fixed as by the marks which they have left. But some antiquaries are of opinion that Gallienus merely caused the gateway to be fronted and ornamented, but that the block of the building belongs to an earlier age. Be this as it may, the Porta dei Borsari, a monument more than 1500 years old, stands in full solidity athwart the crowded street of a living city.

Another fine Roman gateway is called the *Porta de' Leoni*: this, however, is much less perfect than the Porta dei Borsari. It is in better taste, though probably much about the same age. The ornaments are much mutilated, and as far as they can be made out, it should seem that the lower range of columns is Composite, and the upper Corinthian. The fact, however, is, that, *practically*, neither the Roman Corinthian, nor the Roman Composite had any fixed type, and a large proportion of the ancient acanthine capitals may be assigned almost indifferently to either order.

A third Roman arch was the *Arco de' Gavii*, of excellent workmanship, and singularly interesting from its bearing the name of its architect, and that architect being Vitruvius; not, however, the author, but Lucius Vitruvius Cerdo, who is supposed to have been his disciple or apprentice, that is to say, his freedman. "The Goths had respected this arch,—so had the Lombards,—so had the ancient Franks: the clergy under Pope Gregory — and the feudal soldiers under the Scaligeri,— all had spared it; but the modern French, under him who claimed the crown of Charlemagne, rased it to the ground. For this act there was no other reason assigned, except that the arch stood in the way of the baggage waggons. A few months after this demolition, Eugene Beauharnois directed that the fragments should be built up again! — an order almost as absurd as the previous destruction was Vandalic; but it was never obeyed, and the fragments now lie neglected, a speaking memorial of the genius of the era when the fabric was overthrown." — (*MS. Journal.*) These three gates had an evident influence upon the architecture of Verona, and portions of them may be found copied on or imitated in very many buildings from the middle ages till the time of Sanmichele, in the 16th century.

The *Roman Theatre* is on the left bank of the Adige, and was probably of as much importance as the amphitheatre; but its destruction began at a very early period. A very curious decree of King Berengarius, dated 895., describes it as dilapidated, and permits all persons to demolish the ruinous portions; yet much of it was

standing as late as the 16th century, and Caroto, the celebrated painter, delighted himself with drawing and studying its remains. There is now little above ground excepting fragments principally incorporated in other buildings: but numerous sculptures have been dug up; and, without doubt, a *scava* would fully reward the antiquary.

Two arches of the *Ponte di Pietra* may be added to the list of Roman antiquities, being all that the inundations have spared of a building which excited the admiration of the historian Liutprand. A defaced basso-relievo is supposed to represent Neptune.

Verona holds a distinguished place in the annals of painting, as having furnished some of the most distinguished artists of the Venetian school properly so called. In the earlier periods, the Veronese exhibited a warm and rich colouring united to a peculiar severity of drawing. *Stefano da Zevio* (fl. about 1450—1494) is an early and very able master of this class. His works were highly valued by Donatello, the Florentine sculptor, and any testimony in favour of a Lombard extorted from a Tuscan, is worth twice as much as if it proceeded from any other quarter. *Vittorio Pisano* or *Pisanello* (fl. about 1450) has much grace and a most extraordinary command of linear perspective, and foreshortening. He also excelled as a medallist. In this branch he is a magnificent artist, and his productions are of the greatest importance not only on account of the skill which they display, but of the evident and speaking truth of the portraitures. *Liberale* (d. after 1525) in his larger productions resembled Mantegna; his smaller works are very highly finished. *Domenico* and *Francesco Morone*, particularly the latter, have much merit: his productions are simple and devotional. *Girolamo dei Libri* (d. 1555), was the son of *Franceseo dei Libri*, who derived his surname from his calling, for he was an illuminator of church books. Girolamo, without abandoning his father's line, practised both in fresco and in oil, and became an excellent artist: his works, which are very rare out of Verona, are perfect models of grace and beauty. His earlier style partakes of Mantegna; his later approaches to Bellini. *Gian Francesco Caroto* (1470—1546), was educated in the school of Mantegna; but he has little in common with him; he inclines much more to the manner of Leonardo, and must have derived his peculiar taste from the influence of that master: in his later works there is an evident approach to Raphael's style. Of *Paolo Cagliari*, the great pupil of Caroto, it is quite unnecessary to speak, and he worked so little at Verona that he is in a manner quite disconnected from his native city. *Bernardo India* (d. 1578), is an imitator of Giulio Romano. *Antonio Badile* (1480—1560), has great freedom of touch and much originality. *Battista del Moro d' Angelo*, (d. 1568), is an impassioned but somewhat exaggerated painter. *Domenico Riccio* or *Brusasorzi* (d. 1567), is the Titian of the Veronese branch of the Venetian school: he has much of the brilliancy of Titian though with less warmth. *Paolo Farinati* (d. 1606), almost as great an artist, says *Lanzi*, as the *other* Paolo, was full of grace and most original in his style. *Felice Riccio*, or *Brusasorzi* the younger, (d. 1605), the son of Domenico, has a style totally different from that of his father: he approaches to Paolo Veronese. *Jacopo Ligozzi* was a complete disciple of the Venetian school: he is full of brilliancy. *Alessandro Turchi*, surnamed *l' Orbetto* (d. 1630), a pupil of Felice Brusasorzi, was an excellent colourist; his tints have a very remarkable brilliancy and permanence: his figures have much grace; his touch is delicate and highly finished; and he was in his time considered by many,

as equal to Annibale Caracci. *Pasquale Ottini* (d. 1630), worked much with Orbetto; both of them died in one year of the plague. He also is a thoroughly Venetian colourist. The Count *Pietro Rotari* (1707—1762), may close the list. He is distinguished by a clear execution and an unaffected simplicity of style: he was appointed court painter by the Empress *Catherine*, and died in Russia.

The *Museo Lapidario* contains a very valuable collection of antiques, disposed in a cortile, at the end of which stands the apparently incongruous structure of the *Teatro Filarmonico*. But it was by the *Academia Filarmonica* that the collection was first formed. This society arose from the union of the *Filarmonici* and the *Incatenati*, as early as the year 1543. Their primary object was the study and cultivation of music: the main body consisted of amateurs; but they aided themselves by engaging *professionals* at very liberal salaries. They did not, however, limit themselves to this one object. Music in Italy then still retained the rank of an intellectual science, it implied something more than mere ministration to the pleasure of the ear; and in 1547 they resolved to institute literary professorships, mathematics, philosophy, and Greek; and by their proceedings, the Academia acquired great celebrity. It was suppressed in 1810 by the French government, who, in every department and in every way, laboured to destroy the nationality of Italy. The theatre was built by Bibiena, 1716; but it was afterwards burnt, and it is now dilapidated and decayed. In an adjoining apartment are the portraits of members of the academy. Amongst these is that of the painter Domenico Brusasorzi, who was also an excellent performer of the lute, and who chose for his motto, "*in miseriâ felix.*" The device of the Academy was two Sirens in chains: such concetti constituted the delights of the Italians in that age.

To return to the collection of antiques. It was begun by the Academia in 1617; but it acquired its present importance and magnitude by the exertions of the celebrated Maffei, "who bestowed upon it his collections, doubling, or perhaps more than doubling, the value of them by the description which he published of them in the Museum Veronense. No one can describe a collection so well as its own collector, or enter so truly into its value." (*MS. Journal*). Many important additions have been subsequently made. The whole of the *Moscardi* collections were liberally given by the two ladies to whom the inheritance had descended; and from time to time several inscriptions and other monuments found on the Veronese territory have been deposited here. This collection does not contain any objects of peculiar merit as works of art; but it is remarkably full of monuments illustrating ancient geography, and other points of archæology. The porticos under which the antiquities stand, were built by the Philharmonics, each member contributing a pillar.

Verona exhibits a very remarkable series of *fortifications*, of various ages and of great value in the history of military architecture. The earliest are those built by the Emperor Gallienus, of which the *Porta de' Borsari* and the *Arco de' Gavii* were the gates: large masses of this wall remain, but generally incorporated in other buildings. The most apparent portion is in a lane called the *Viottolo di San Matteo*. To these imperial walls, succeed in point of date, the walls of Theodoric, which we have noticed in the Piazza di Brà. Another line is popularly attributed to Charlemagne: this is beyond the Adige. The fourth was begun by the Scaligeri. This is finely battlemented, especially the part beyond the Adige; and the

towers, especially when they rise upon the bold and picturesque hills, add much to the beauty of the town. Lastly, are the outworks of the Scaligerian walls, begun by the Venetians about 1520, according to the plans of several engineers. Ultimately they were completed by, or at least after the plans of the celebrated *Michele* di San Micheli, commonly called Sanmicheli (born at Verona 1484), by whom, amongst many concurrent Italians, the science of modern fortification may be said to have been created. Square and circular bastions had previously been introduced: of the latter kind a very remarkable one is yet subsisting, called the *Bastione delle Boccare*, containing within it a vast bomb-proof casemate, of which the vault is supported by a central pillar. But a circular bastion can never be perfectly flanked; and Sanmicheli, considering this defect, introduced the angular bastion; and the *Bastione della Maddalena* of this city was the first specimen of the defence which has become the basis of the present system of fortification.

The merit of Sanmicheli has been much contested; and Leonardo da Vinci has been named as a competitor, principally upon the ground that the bastions were not built till after Sanmicheli's death, as if he could not have left the plans and designs. All that has since been effected by Vauban and his successors, has only been an improvement of the inventions of the Veronese. The city thus presents a complete series of specimens of military architecture, of which the latter portions were entirely complete until the occupation of Italy by the French, when, pursuant to an article in the treaty of Luneville, the greater portions of Sanmicheli's works were destroyed, and the others exceedingly injured, under the direction of the republican deputies, Pernotti of the Artillery, Ponge of the *Génie*, and Farine of the *Etat majeur*. "The Veronese maintain that, according to the treaty and for military purposes, it was not necessary to have carried the destruction to this extent, and they remonstrated as much as they dared against this disfigurement of the city, and it was currently believed that, in destroying the productions of Sanmicheli, the French were principally actuated by a paltry spite against his memory, as depriving them of the honour of the invention of an art which they claim peculiarly as their own. Perhaps in this peculiar instance there was no especial enmity against Sanmicheli, and there was a show of reason for the demolition; but every real son of Italy must constantly have felt, and constantly still must feel, how implacably the French have warred against all which causes us to love and honour and prize our father land." (*MS. Journal*). The fortification gates designed by Sanmicheli fortunately yet remain.—*Porta di San Sisto*, or *del Palio*, so called from the game of the Palio which used to be played hard by. The games have ceased; but they will ever be remembered since Dante has commemorated them by his comparison of the unhappy Brunetto Latini to the victor in the race: —

"Poi si rivolse, e parve di coloro
Che corrono a Verona 'l drappo verde
Per la campagna; e parve di costoro
Quegli che vince, e non colui che perde."
Inferno, c. xv. 121, 124.

"Then back he turned, and one of those he seemed
Who at Verona in the race essay
To gain the mantle green; and might be deemed
Not he who loses, but who wins the day."
WRIGHT'S *Dante*.

Vasari terms this gate a miracle of architecture.

Porta Nuova. — The inside is a bomb-proof vault of remarkably fine architecture. It was surmounted by a lion excellently well sculptured by Sansovino, and destroyed in 1797. Both of the before-mentioned gates are Doric: the *Porta di San Zeno* is

Composite, and exhibits much fancy; mutilated shields, and the traces of illegible inscriptions, sufficiently tell the story of devastation. "What is remarkable in all these gates, is the union of utility, beauty, and invention. They should be carefully examined by the stranger, who will find, that, excellently well contrived, the architecture satisfies the mind and the eye. Solid rustic work arches, compacted by their own weight; every stone doing its duty; nothing false, nothing merely for ornament, because every ornament rises, so to speak, naturally out of the mass of which it forms a part." *MS. Journal.*

The *Castello Vecchio* was built in 1355 by Can Grande, for the purpose of keeping the city in check after the rising of his brother Frignano. It is yet a noble pile; frowning in majesty, vast, solid: a mass of deep red, Roman-looking brick, which has been battlemented at the top, and is quite in accordance with the *romantic* character of the Castle of the Paladin. Within, the quadrangle has been much modernized, and various alterations have been made which might have been spared; and some very fine towers have been demolished by its late improvers.

Immediately adjoining the castle, which is on the banks of the Adige, is the coeval *Ponte del Castello*, also a most picturesque object. It is of brick, turretted and battlemented, and reminds you of the bridge, which, in the old Italian engravings, you see defended by Rodomonte. The arches are, of unequal size; the first and largest, is about 145 feet in span. The different views of and from this bridge are admirable.

As the foregoing are the leading artificial features, so is the *Adige* a most fine and leading natural feature of Verona. In passing from the German Alps, the *Etsch* has assumed a softer and more harmonious name; but it rushes through the city as loudly and as rapidly as the Rhine at Bâle, and all in wild trouble, as if it had just escaped from the confinement of the mountains. It is crossed by several bridges, and it turns innumerable water-mills, which, placed in the stream of the river, look almost like a floating town. There are no regular quays, and you catch the view of the river through the vistas of the streets and the arches of the palaces: but the stream is sometimes a dangerous neighbour; the swells of the Adige are tremendous. One, which took place in the 13th century, is commemorated in the ancient frescoes of the cathedral, and they have continued to modern times. By such a flood in 1757, the *Ponte delle Navie* was entirely carried away.

Upon the left bank of the Adige rise the *Colle di San Pietro*, where formerly stood the noble palace of Theodoric, the *Burg* of *Dietrich von Bern*; without doubt built in part of Roman materials, but in a Romanesque style. Late in the middle ages it retained much of its pristine splendour; and, as the most prominent structure of their city, the inhabitants caused it to be engraved upon their seal. Of course no great degree of trust can be put in such representations, but as far as the character of this engraving is intelligible, it agrees with the early descriptions which state the palace to have been surrounded by porticoes. But though thus honoured, it could not be exempted from the usual fate: Many parts of the building were demolished for the purpose of raising the church of San Pietro, which contained several capitals, columns, and other fragments of the *Gothic* structure. In more recent periods (1393), Theodoric's palace was turned into a castle by Galeazzo Visconti, who obtained the lordship of Verona in 1387, when the dominion of the Scaligeri came to an end. But the Visconti lost Verona in 1405, when the *biscia* or serpent, their badge, yielded to the lion of St. Mark; and other fortifications were added by the

Venetians. In March, 1801, this most interesting building, so intimately connected with the history of nations, and whose loss is yet deplored, was destroyed by the French. They undermined and blew it up, so nicely calculating the quantity of powder needed, that the great masses of wall were seen just to rise up into the air, solid, and then to crumble and fall down in ruin. Some portions of the church of San Pietro and of the ancient building yet remain; and the view from the summit, would alone repay the trouble of the ascent. Beyond the ruins of the church of San Pietro, is the *Castello di San Felice*, or rather its dismantled remains. This also was the work of Sanmicheli. The Colline abound with fossils; and in the history of the science of geology they are remarkable, as being amongst the first which excited curiosity when a specimen of them was presented to the celebrated Fracastorius. He had read about them in Pliny and Theophrastus, and he came to the conclusion that they were not semblances, generated by the plastic force of nature, but that they had been real, living animals, deposited by the sea.

Verona wears on the whole an antique aspect. The old time predominates, yet without dilapidation or gloom; and it is in this city that the Lombard-Romanesque, a style of great peculiarity and import, may be seen in its highest perfection; and in the two churches of *San Zeno* and the *Duomo*, perhaps all its best and most remarkable features are found. By the late Mr. Hope they have been noticed slightly and superficially; and his elegant drawings are upon too small a scale to give an adequate idea of the peculiarities of the style; and the limits of this work allow, as it were, hardly the scantiest gleaning of the harvest. Without possessing the gigantic forms of the Carlovingian Minsters of the Rhine, or the graces of the genuine Gothic, the Lombard-Romanesque and the Lombard-Gothic possess a beauty and a transcendent interest of their own. They are true reflections of the mind and spirit of the ages which produced them. Verona was the favourite residence of Theodoric the Ostrogoth, who, without assuming the imperial title, possessed the whole substance and plenitude of imperial prerogative, and had identified himself with the constitution of the declining empire. "His palace reflected the image of the court of Theodosius or Valentinian. The prætorian præfect, the præfect of Rome, the quæstor, the master of the offices, with the public and patrimonial treasurers, whose functions are painted in gaudy colours by the rhetoric of Cassiodoras, still continued to act as the ministers of state. And the subordinate care of justice and the revenue was delegated to seven consulars, three correctors, and five presidents, who governed the fifteen *regions* of Italy, according to the principles and even the forms of Roman jurisprudence. The violence of the conquerors was abated or eluded by the slow artifice of judicial proceedings; the civil administration, with its honours and emoluments, was confined to the Italians; and the people still preserved their dress and language, their laws and customs, their personal freedom, and two-thirds of their landed property. It had been the object of Augustus to conceal the introduction of monarchy; it was the policy of Theodoric to disguise the reign of a barbarian."—*Gibbon.*

In the same manner as Theodoric had adopted the policy of Rome, so did he equally consider the memorials of her arts and magnificence as her own. "The Gothic kings, so injuriously accused of the ruin of antiquity, were anxious to preserve the monuments of the nation whom they had subdued. The royal edicts were framed to prevent the abuses, the neglect, or the depredations of the citizens themselves; and a professed architect, the annual sum of 100

pounds of gold, 25,000 tiles, and the receipt of customs from the Lucrine port, were assigned for the ordinary repairs of the walls and public edifices. A similar care was extended to the statues of metal or marble of men or animals. The spirit of the horses, which have given a modern name to the Quirinal, was applauded by the barbarians; the brazen elephants of the Via Sacra were diligently restored; the famous heifer of Myron deceived the cattle as they were driven through the Forum of Peace; and an officer was created to protect those works of art, which Theodoric considered as the noblest ornament of his kingdom" — (*Gibbon.*); and long after the kingdom of the Ostrogoths had disappeared, the glorious image of the Roman empire continued to be the type of all that was noble or legitimate in virtue, valour, or authority.

But there are two Theodorics, just as there are two Arthurs and two Charlemagnes; the historical king of flesh and blood, and the mythic hero of tradition and romance. In the latter point of view, Theodoric is "*Dietrich von Bern;*" that is to say, "Theodoric of Verona," for Bern is the Teutonic name of Verona; the hero of the ancient Teutonic cycle of Romance, the *Helden-Buch*, whose fictions begin with the Sagas of Iceland and the songs of Germany, and in the last generation might yet have been faintly discerned in the traditions of England. To these floating traditions were added the romances of Charlemagne, which were current in Italy before Turpin was invented; and over all, was cast the pervading influence of the church, bending and coercing all intellect and all art into the service of Catholicity.

Wherever the main features of the architecture are unbroken, we may also observe a most distinct imitation of the Roman style, and this is peculiarly the case in the *Duomo*, or Cathedral, about the history of which there is much obscurity; the episcopal see being thought to have been originally in the Church of San Stefano. But it is attributed by the best authorities to *Rotaldus*, who held the see between 803 and 840. Putting out of consideration the Gothic insertions, which, though beautiful in themselves, mar the unity of the design, here the Roman character is very peculiarly discernible in the exterior of the *Apse*, or circular altar end of the *Duomo*, in which the frieze terminating with much elongated pilasters should be particularly noticed. The same features are found in the sides of the *Duomo*; and if the details are examined, they will show a remarkably Roman feeling.

The most remarkable portion, however, of the *Duomo*, is the principal porch, or grand entrance, and here the spectator's attention will be first attracted by the colossal griffons of red marble, upon which the columns rest. These very remarkable figures are in a style approaching to the Egyptian, or perhaps the early Greek sculptures, most admirably finished, and both in conception and execution possessing a character as distinct from the mediæval *notion* of art beyond the Alps, as the sculptures of Iffley are from those at Persepolis. One griffon gripes a serpent, which, twisting round, bites the paw which keeps him down. The other griffon grasps two heads; and upon their flanks are sculptured wheels. The *Rota* has been supposed to have some allusion to the name of *Rotaldus*; but when it is recollected that the griffon and the wheel appear as an astrological emblem upon ancient coins and Basilidian gems, we shall be led to the supposition that these tokens reveal the connection between the sculptor and the astrologer, perhaps the magician; and strengthen or revive all our visions of the connection between the freemasons and the mystical sects of the middle ages. On either side of the door, are two grim and grotesque sentinels; two of the Dozepeers of

Charlemagne, mounting guard, Roland and Oliver. "The hideous countenance of the rough whiskered Orlando, fully explains why, from being *inamorato* he became *furioso*: or rather he must have been crazed beforehand to think that such an ugly brute as he could have the slightest chance with the fair Angelica." (*MS. Journal.*) In his right hand he holds his celebrated sword, upon the blade whereof its name is inscribed, divided thus into its four syllables; Du-rin-dar-da. His oval shield, flat at top, is pointed at the bottom, and ornamented with a species of Etruscan scroll-work. His left leg and left foot are armed in mail; the right leg and right foot are bare. Opposite to him is his companion Oliver, his shield is like that of Orlando; and he is armed not with a sword, but with a truncheon or mace, to which is appended a spiked ball held by a chain. Such a weapon, supposed to have belonged to him, was, until the last age, preserved in the monastery of Roncesvalles, thus showing the *authority* of the traditions according to which the sculptures were formed. But the most remarkable circumstance is, that the combined peculiarities of the arms and armour of Roland and Oliver are found in Livy's account of the Samnite warriors; and the description which he gives, is so singularly applicable to the costume of these statues, that we think it best to give it in the original, in order that the traveller may compare the words of the historian with the effigies which he will see before him.—"The shape of their shield was this; broad above to cover the breast and shoulders, embossed with silver or with gold, flat at top, and wedge-like below,—"spongia pectori tegumentum,"—and the left leg covered by the ocrea.—The "spongia" has puzzled the commentators, and Baker translates it by "a loose coat of mail;" but Maffei supposes, and with much show of reason, that the *spongia* is the ball wielded by Oliver, and which closely represents a sponge in its form.

In the semicircle over the portal, is a bold and very ancient basso-relievo, representing the Adoration of the Magi; it has been coloured, and the blue ground is yet visible; beneath, are three female heads, well executed, inscribed *Fides, Spes, Caritas.* But the archives of the cathedral state that these heads represent Bertrada, the mother of Charlemagne, his Queen, and the Queen of King Desiderius; and how is the discrepancy to be explained? Some say, that the names of the virtues were subsequently added; but they were most probably names assumed for the sake of poetical elegance, just as Alcuin called Charlemagne, David, and himself, Flaccus, thus anticipating the practice of the academies of modern Italy. It would be in vain to attempt to particularize the other architectural features and grotesques of this portal. One only may be noticed. It represents a boar-pig standing upright on his hind legs, dressed in a monk's robe and cowl, and holding in his fore paws an open book, upon which is inscribed A. E. PORCEL. Various attempts have been made to explain this, but it is probably merely one of the sly satires of the middle ages against the monks, of which other examples are found beyond the Alps, though few appear in Italy.

The porch of the transept of the Duomo should also be noticed; it offers many remarkable peculiarities, consisting of two stories or ranges of columns, with strange sculptures, mystical or satirical. The interior has been Gothicized. It is a noble and characteristic specimen of the true Italian-Gothic, which must in no wise be judged by the rules of our cathedrals; bold, wide-spreading, six arches, striding, as it were, from end to end of the nave, each arch at least double the size of the largest which we see in similar circumstances, even

in France or Germany. The mouldings are large, bold, and simple, carrying the eye along the arches. They consist of a peculiar combination of fillets with a broad band interposed nearly peculiar to Verona, and this ornament is admirably suited to the general effect of the style. All is dimly seen in the crimson light produced by the curtains and hangings shrouding the very few windows contained by this great building, and producing the most impressive effect of secluded grandeur: a union of the temple and the tabernacle.

The more modern portions of the Duomo are exceedingly rich, particularly the semicircular screen, the *tornacore* of the choir, by *Sanmicheli*. It is of the Ionic order, and exhibits all the talent of this great master. Amongst the altars, the Maffei altar, and that of St. Agatha, are peculiarly elegant. In and about the Duomo are some remarkable monuments. — One inscription commemorates the death and the works of the celebrated Pacificus, Archdeacon of Verona (778-846). His name is written in three languages, — *Pacificus, Salomon, Irenæus*: and he is by some considered as the founder of the more ancient church of *Sta. Maria Matricolare*, of which some remains are found near the cathedral. Seven churches were founded by him at Verona. He had great skill as an artist in wood, in stone, and in metal, and he also invented some machine for telling the hour by night; but there is no reason to suppose that a striking clock is intended. His epitaph also claims for him the merit of having been the first glossator of the Holy Scriptures. — Here is interred Pope Lucius III., who, like so many other of the mediæval pontiffs, was driven from his see by the disturbances of the unruly Romans, and compelled to take refuge at Verona, where, after holding a very important ecclesiastical council, he died 1185. A curious epitaph marks the place of his interment. — An ancient sarcophagus with the head of Medusa, was afterwards used as the tomb of a noble Venetian, — such adaptations often took place: at Pisa we shall find them in store.

The Duomo formerly boasted of many fine paintings; but several have been removed. The Assumption, by *Titian*, has been replaced here after travelling to Paris. It is curious to observe how this deportation is always told with emphasis by the *custode*, as a kind of certificate of value. This picture does not need any adventitious praise, for its beauties would strike the most careless and transient observer. The manner in which the Virgin is represented as floating upwards is admirable. Others worthy of notice are, — *Moroni*, St. Peter and St. Paul; — *Giolfino*, the Last Supper; — *Farinati*, the Virgin and Child; — *Liberale*, the Adoration of the Three Kings. The bronze statue of our Saviour is by *Giovanni Battista di Verona*, (fl. 1500). The presbytery, in which it stands, is by Sanmicheli, and the walls and moulding are painted in fresco by *Francisco Torbido il Moro*, from the designs of Giulio Romano.

The Baptistery, also called the church of *San Giovanni in Fonte*, is said to have been built between the years 1122 and 1135; the older baptistery having been destroyed by an earthquake in 1116; but if these dates be true, it shows how little reliance can be placed upon inferences deduced from style, for the remarkably plain Romanesque manner of the building, points to a much earlier period: perhaps the supposed rebuilding was only a repair. In the centre is a very large octangular font, perhaps more than thirty feet in circumference, hewn out of a single block of Verona marble. A frieze of Lombard circlets, supported by grotesque heads, runs round the summit. On the faces are represented the following subjects: the Annunciation, the

Visitation and the Birth of our Lord, the Angels appearing to the Shepherds, the Adoration of the Magi, Herod commanding the Slaughter of the Innocents, the Execution of his Decree, the Flight into Egypt, the Baptism in the Jordan. The sculpture is in a rude, but very forcible style; and the whole plan and design of the font, which contains many ornaments besides those which we have noticed, shows great talent, and the labour and cost bestowed upon such a monument was a token to the people of the appreciation of the Sacrament which it conveyed.

The baptism of our Lord over the High Altar, is by *Paul Farinati*.

The *Cloister* of the cathedral has been much modernised and vulgarised in the upper story, for it was originally a double cloister. Such parts as remain unaltered are Romanesque and curious.

The *Biblioteca Capitolare* is one of the most important collections in Italy for sacred and Patristic literature. It was first formed by Pacificus, and contains a large proportion of very early manuscripts, some of the 4th and 5th centuries. Here Petrarch first read the Epistles of Cicero: and the library is yet an unexplored mine for the historical, ecclesiastical, and liturgical enquirer. It was gleaned by the French, but the greater part of the pillage has been restored. Many of the manuscripts are palimpsests, and one of them furnished the "Institutes of Caius," compiled in the reign of Caracalla. It was well known that this treatise was the foundation of the "Institutes of Justinian," but not a fragment could be found of the work, not a vestige could be traced of its existence. "A rumour devoid of evidence," continues Gibbon, "has been propagated by the enemies of Justinian, that the jurisprudence of ancient Rome was reduced to ashes by the author of the Pandects, from the vain persuasion that it was now either false or superfluous. Without usurping an office so invidious, the emperor might safely commit to ignorance and time the accomplishment of this destructive wish. Before the invention of printing and paper, the labour and the materials of writing could be purchased only by the rich; and it may reasonably be computed that the price of books was an hundredfold their present value. Copies were slowly multiplied and cautiously renewed: the hopes of profit tempted the sacrilegious scribes to erase the characters of antiquity, and Sophocles or Tacitus were compelled to resign the parchment to missals, homilies, and the golden legend. If such was the fate of the most beautiful compositions of genius, what stability could be expected for the dull and barren works of an obsolete science." — *Gibbon*.

Years after the death of the historian of the *fall* of the Roman Empire, his sagacity was verified by the enthusiastic zeal of the historian of the *rise* of the Roman Republic. Niebuhr, when on his way to Rome in 1816, examined the capitular library: two small fragments relating to jurisprudence, not palimpsetts, had been published by Maffei, but he had not ascertained their author. Niebuhr suspected that they were parts of the "Institutes of Caius"; and upon further examination he discovered the whole remainder, or nearly so, of this ancient text-book of the Roman law palimpsested, beneath the homilies of St. Jerome, literally verifying Gibbon's words. At the instance of Niebuhr, a very learned German jurist was despatched to Verona by the Prussian government, and the result has been the publication of the lost treasure. In Germany, in Italy, and in France, several editions of this work have been received with a zeal which reminds us of the feelings caused under analogous circumstances in the age of the revival of letters, whilst in England it has remained almost unheeded.

The *Vescovato* or bishop's palace, has been altered and rebuilt at various periods, but principally about the year 1356; some parts are in a most singular and almost Oriental style, so much so that it is highly probable that the architect was a direct copyist of the models of Damascus or Cairo. One of the cortiles with fanciful columns is peculiarly striking, and the attention of the draftsman may be particularly called to this inedited edifice, which exhibits in its more modern portions many curious and beautiful modifications of the cinquecento style, particularly in the portals attributed to *Frate Giocondo*. Very many of the paintings have been carried off, but an interesting series still remains in the *Sala dei Vescovi*, containing the portraits of the bishops of Verona from Euprepius to the Cardinal Agostino Valerio in 1566, by *Brusasorzi*; of course the greater number are imaginary, but the artist has treated them cleverly, and given his subjects much expression and variety.

The *Church of San Zeno* is even more interesting than the Duomo, richer, and exhibiting fewer interpolations of a subsequent age. It seems, as it now stands, to have been begun about the beginning of the 10th century, and deducting some small portions, it has no admixture of the pointed or Gothic style. The lofty campanile was begun in 1045, and carried up to the present height in 1178. As usual in the Lombard-Romanesque, the columns of the portal rest upon the recumbent leonine figures, which may be reckoned as much the characteristics of the entrance of a Lombard Basilica as the sphynxes are of an Egyptian temple, or the griffons of the buildings of Persepolis. One of these animals grasps a horned human head, the other a doubtful figure, perhaps, a horned serpent, emblems which we do not presume to explain. Excellent are they in execution, and in general conception. The sculptor was proud of his work, and intended to transmit his name to posterity; but the inscription "sculpsit" . . . . . "dogmate clarus" is unintelligible exactly in the most interesting word, and his name is lost for ever. The portal, built of variegated marbles, is covered with ornaments rich and strange, and in character and decorations utterly unlike any similar decorations, in the Romanesque of the country. A portion is devoted to the romantic legends of the earlier age. Beneath a female figure holding a garland, is written "*Matiliana.*" She is followed by, or at least the compartment beneath her contains, two knights mounted on their steeds and clad in chain armour, bearing long lozonged shields. The next contains the same knights, but one as the vanquished, the other as the victor.

The compartment on the opposite side is much more remarkable. It represents king Theodoric on horseback, in a Roman costume, pursuing the stag with hare and hound. The dogs have seized the stag; but at the extremity is a rough and grinning demon, waiting for the huntsman, the silly king who had sold his soul to the fiend that he might purchase the pleasure of the chase; one of the innumerable variations which the *mythos* of the wild huntsman, the "wilde jäger" assumed in the middle ages. High up are various portions of sacred history; the work of the creation and the fall of man on the one side, the redemption of mankind on the other, most of which are explained in leonine verses, in short epigraphs. Round the arch of the portal are the symbolical representations of the months of the year, and above the whole a hand, with the fingers in the attitude of benediction, that is to say two fingers erected and two bent down, emblematical of the blessing pronounced upon creation by the Almighty. As in the parallel case of the portal of the Duomo, any thing like a description of this portal is impracticable,

and correct drawings of the sculptures and details (and there is not a square foot which ought to be omitted) would fill a small volume. We ascertain, from inscriptions under the figure of Adam, and in other parts, that the names of the sculptors, and, probably also the architects, were "Nicolas" and "William," and it is supposed that this William was the architect also of the Duomo of Modena. It is to be regretted that this extraordinary porch is much neglected, and the group of Theodoric and the demon in particular, is defaced by the urchins who have punched holes in the marble, in order to "smell the brimstone" which it is popularly supposed the fiend gives out by this process.

Higher up in the building is a circular, or wheel window, representing the wheel of fortune, the work of *Briolotus*, whose performance is commemorated in a strange inscription, a mixture of rude prose and ruder verse, inserted in the walls of the interior of the building. This wheel window should be contemplated by the architectural antiquary with the greatest respect, for it is the parent and progenitor of all other wheel windows. The allegorical meaning is here made sufficiently clear by the King at the top of the wheel, and the prostrate wretch at the bottom, and the verses both within and without, by which Fortune speaks and addresses the beholders. This wheel cuts into the earlier pilasters of the front of the building, evidently showing that it is an interpolation.

The interior of the church is dark and solemn, truly monastic. It is covered by a lofty coved roof of wood, a mode of construction which, in Italy, is almost peculiar to Verona. The ascent to the presbytery and choir adds to the solemn aspect of the edifice. Many curious relics of antiquity are disposed in it. Of these, the strangest is the statue of San Zeno, awkwardly sitting in a chair, and looking more like a Brasilian *cura* than a prelate of the primitive church. San Zeno is the patron of Verona: he became its bishop in A. D. 362, in the reign of Julian the Apostate. He was an African by birth; and the painted statue, probably from tradition, represents him as brown as a mulatto, though not with a negro physiognomy. The best opinion seems to be that, though born in Africa, he was by descent a Syrian. Several of his sermons are extant, and are written with great power and eloquence, though in a rude and barbarous style. He is represented in the attitude of benediction. The *Coppa di San Zenone* is a vase of porphyry more than 6 feet in diameter: it is of high antiquity, and, according to the legend, was brought by the fiend from Syria at the behest of the bishop.

Many of the altars are adorned with pillars, taken, as it should seem, from some more ancient edifice. In particular, the Altar of the Virgin may be remarked: the columns here are composed of four smaller pillars fastened in a kind of true-lovers' knot. A Roman tomb of Augusta Atilia Valeria is one of the early Christian monuments which formerly abounded in this city. The statue of St. Proculus, executed in 1392, by *Giovanni*, son of Master *Rigino*. Several frescoes, one representing the great flood of the Adige in 1239, and probably coeval with the event. A basso-relievo representing two cocks carrying a fox, dangling from a pole, considered as a hieroglyphic of vigilance overcoming craft. Paintings are rather scanty, and it is well that they are so, for they would diminish the effect of this grave and solemn building. The best is by *Andrea Mantegna*, which has returned from Paris, and is now over the high altar. It is one of the most important of the artist's esel pictures in Italy, and represents a Madonna enthroned, with Angels, and four Saints on each side. Rich architecture, adorned in front with festoons of fruit, surrounds the composition. The Madonna, on whose lap the Infant is

standing, is unaffected, dignified, and sweet. Some of the saints also have admirable heads, and are grandly draped. There are three more compartments which have not returned from Paris. Copies however may be seen in the house of Signor Benedetto del Bene, which shew the general composition. The church also contains a good store of curious old devotional paintings and tablets.

The crypt is remarkably fine and unaltered. It is a complete church, supported by forty pillars, with capitals of various forms, some closely imitated from the antique. In and about its recesses are dispersed numerous fragments of ancient frescoes and basso-relievos, and the tombs and statues of the ancient bishops of Verona, Eupreprius, and Cirinus.

The *cloister* of San Zeno is of the same Romanesque architecture as the church, dreary and neglected. It contains many tombs, some which always belonged to it, others brought from suppressed churches, and others saved from destruction; and a fine fresco painting of the infant Saviour.

The adjoining cemetery, from which the church and its noble campanile may be conveniently examined, contains a very ancient and singular mausoleum. You descend by a flight of steps, and at the bottom is found an ancient sarcophagus. Over the entrance is an inscription, appropriating it to Pepin, king of Italy, who died at Milan, A. D. 810. The sepulchre is very remarkable, and is evidently made for some person of great distinction; but the inscription is modern, and was put up by a fanciful priest in the course of the last century. The water found in the tomb, and caused by the percolation of the rain, is strangely thought to possess medicinal virtues.

San Fermo Maggiore. This church has the epithet of "*Maggiore*," from its size; it is, perhaps, the most interesting after the cathedral and San Zenone. Its foundation may be traced as far back as 751. The crypt appears to have been built in 1065; and the massy piers and plain heavy vaulting is perhaps unaltered. The front exhibits those combinations of the Gothic and circular style, which are so common in Italy. The interior is a fine and bold Gothic, built between 1313 and 1332. The lofty porch on the south side is a conspicuous feature: altogether it is original, and very unlike other buildings of its class and age. Within is a curious wooden roof, ornamented richly with a vast number of paintings of saints on the compartments. As we have observed at San Zeno, such roofs are rare in Italy, and are peculiar architectural features of ancient Verona.

San Fermo has some remarkable monuments. The altar of the *Aligeri*, (for thus they say at Verona, that the name should be properly spelt, and not Alighieri,) is also the monument of the last branches of the family of the greatest of modern poets. It was erected by Francesco Aligeri, sixth in descent from the poet, to the memory of his brothers, Pietro and Ludovico. Francesco was eminent for his literary acquirements; he was also much addicted to the study of architecture. He made an excellent translation of Vitruvius; and a curious testimony of the course of his studies and the bent of his mind, is found in the elevation of this altar, which is a copy, or nearly so, of the demolished arch of the Gavii. Until their extinction, the family of Dante continued in great prosperity and honour. Two of the descendants of the Dante took his name; and hence in the epitaph, the father of Francesco and his brother is termed "Dante terzo." The wing, the *Ala* in the shield of the Aligeri, is what the French term an "armoirie parlante;" so also are the *turrets* introduced into the ornaments of the tomb of *Torello Saraina*, an early historian of Verona, whose works may yet be read with pleasure. — *Altar of Torello Saraina;*

built by himself, 1523. An excellent cinque-cento specimen. —*Tomb of the Torriani*, erected about the beginning of the 16th century, by Giulio, Battista, and Raimondo della Torre, to the memory of their father Girolamo, and their brother Marc Antonio. Both father and son were professors at Padua, and enjoyed the highest reputation. The monument, a lofty altar-tomb, was decorated with bronzes, each by *Andrea Riccio* or *Briosco*, the architect, at least in part, of the church of St. Justina at Padua. The few ornaments, the bronze sphynxes and the portraits of the Torriani which remain, are of exquisite beauty; the principal basso-relievos were carried off to Paris, where the stolen trophies are absurdly fixed into a mock bronze door (i. e. of painted wood,) at the Louvre; here the broken and disfigured pannels remain as accusers. There is a curious monument to the memory of *Antonio Pelacani* (or, skin the dogs), who appropriately took to wife *Mabilia Pelavicini* (or, skin the neighbours). He was a professor of medicine, and is represented surrounded by his pupils.

Many ancient paintings in and about the church, have been barbarously whitewashed, for whatever difference there may be in creeds, all churchwardens, whether Presbyterian, Popish, Puseyite, Puritan or Protestant, seem to unite in loving this detestable article all the world over. Among those paintings which remain, are the following: — a Crucifixion, evidently earlier than the time of Cimabue. — *Vittorio Pisanello*, an Annunciation, executed about 1430: the figures are very graceful: the angel is represented as kneeling before the Virgin. The correctness of the linear perspective is characteristic of Pisanello. The Adoration of the Magi: this painting is in a bad light, but has great merit. The peculiar treatment of the figure of the horse is very remarkable. —*Benaglio*, the same subject. — *Domenico Morone*, St. Anthony of Padua. —*Orbetto*, the Nativity. —*Caroto*, the Virgin and Saints, dated in 1528. —*Barca*, a Pietà. —*Coppa*, an emblematical composition. Verona supplicating the Virgin for deliverance from the Pestilence. —*Dondoli*, the last Supper. —*Giovan Battista del Moro*, St. Nicholas and St. Agostino. —*Torbido*, the Virgin and Saints. —*Crema*, the Virgin with St. Anthony and St. Brandan. —*Caneiro*, the Virgin with St. Peter and St. Paul. —*Francesco Bonsignore*, the Virgin with the Lady by whom the painting was presented, kneeling before her, date 1484; a fine thing. —*D. Brusasorzi*, a Crucifixion, with the Virgin and Saints and the Magdalen. Very remarkable, also, is the Gothic pulpit, with fine frescoes of Saints and Prophets, by *Stefano da Zevio*. There are many other works of art in this church, far too numerous to be particularized, excepting perhaps the Crucifixion in bronze by *Battista da Verona*. The sacristy and cloisters should also be visited. So also the crypt with curious fragments of frescoes, removed from the vile whitewash with which they had been daubed.

Church of *Santa Eufemia*, abounding in frescoes and paintings, of which the best are those by *Caroto*, in the Chapel *degli Spolverini*. They are considered by a most competent judge as the best and most characteristic of his productions. In the middle picture of the altar are represented the three archangels, — in the side panels, two female saints; the expression in the heads of the angels is extremely mild and noble; that of St. Michael especially has an almost celestial purity: the upper portions of the figures are very beautiful, the lower limbs are less perfect. The two female saints have more of a statue-like severity, and are cold in expression. On the side wall Caroto painted the History of Tobias: of these excellent pictures the lower one is especially graceful; the mother of Tobias embraces her daughter-in-

law, while Tobias himself heals the eyes of his blind father. These frescoes are, unfortunately, in some parts painted over and much injured."—Besides these are some very fine and beautiful fragments by *Stefano de Zevio*; they are principally heads of saints in fresco. *D. Brusasorzi*, the Virgin in Glory; below, St. Roch, St. Sebastian, and others. —*Moretto*, St. Onofrio and St. Anthony. There are also several monuments in this church. That of *Marco* and *Pier Antonio* Verita, by *Sanmicheli*, has much merit. Two are remarkable, from their connection with Petrarch—the tomb of *Rinaldo di Villa Franca*, one of Petrarch's correspondents, and the tomb of *Pietro del Verme* and *Lucchino*, his son. The latter was a Condottiere of considerable fame, to whom Petrarch dedicated his treatise upon the virtues needed for a commander. The cloister is from the designs of Sanmicheli; but it is now used as a barrack, and much degraded.

Church of *Sta. Elena*, adjoining the baptistery of the cathedral: some curious ancient tombs and inscriptions; amongst others that of Theodorius, one of the cardinals of the time of Lucius III.; about 1177. Paintings: *Felice Brusasorzi*, St. Helen and other Saints, a very pleasing composition.—*Liberale*, St. Helen and St. Catherine, dated 1490. In a crypt is a very curious mosaic, an early Christian monument.

Church of *San Sebastiano*, formerly belonging to the Jesuits, and exhibiting that rich, if not tasteful, ornamentation, for which the churches belonging to this order are remarkable. The front is after the designs of *Sanmicheli*, and very magnificent. Almost all the marbles found in the province of Verona are employed in the sumptuous columns and decorations of the altars. The adjoining buildings are now used as the *Ginnasio*; in fact, a school for little boys. Here also is kept the communal library, an indifferent collection.

N. Ital.

Church of *S. S. Nazaro e Celso*. The ancient monastery to which this church belonged is partly destroyed, but in and about it, are some remarkable relics of antiquity. In a small chapel, excavated in the side of an adjoining hill, are frescoes, probably of the sixth century, and good specimens of the style of that age. The subjects also which they represent are more than usually varied. The church is partly from the designs of Sanmicheli, but unfortunately mutilated in their execution, the five arches which he contemplated having been reduced to three. It is filled with paintings, many by *Brusasorzi*; — amongst these his favourite subject of a Choir of Angels, painted on the doors of the organ. — *Paolo Farinati* also contributed much to the adornment of this church. His fresco of Adam and Eve is thought to be one of his best productions. — *Canerio*, the Descent of the Holy Ghost. Other fine old pieces in this church are by *Falconetti*, *Monsignori*, *Montagna*, and others. There are also many pictures by modern artists.

Santa Maria in Organo, a very ancient church, erected upon the site of some still more ancient building, called the *Organum*, of the time of the Lower empire. What this building was, has been much disputed by antiquaries. It is doubtful whether it was an arsenal or a prison. The present church was principally built in 1481, as appears by a curious inscription upon the first column on the right hand towards the entry: the façade is by *Sanmicheli*. Within the church, the following objects are worthy of remark: the *intarsiatura*, or inlaid wood-work of the choir, by *Fra' Giovanni*, a friar of the Olivetan order, to whom this church belonged, was executed in 1499. *Fra' Giovanni* is considered as the greatest master in this branch of art. In the Chapel of the Holy Sacrament is a candelabrum of walnut-tree wood, carved with very beautiful but very

inappropriate grotesques. Paintings: *G. de Libri*, the Virgin, in fresco.—*Brentana*, the Discovery of the Holy Cross by the Empress Helena.—*Giolfino*, Subjects from the Old and New Testament.—*Farinati*, St. Peter sinking in the Water; St. Gregory feeding the Poor.—*Domenico Brusasorzi*, the Resurrection of Lazarus; the Pool of Bethesda; St. Jerome and St. John.—*Caroto*, the Virgin, St. Vincent, and St. Maur. The sacristy is praised by Vasari as being one of the finest in Italy. Besides the *intarsiatura* and carving of *Fra' Giovanni*, it contains some excellent paintings by *Brusasorzi* and *Morone*. In the lunettes of the vaulting is a series by the latter, of the portraits of the members of the order. There are 78 portraits, all in their white habits upon a dark blue ground, producing the most charming and harmonious effect.—Amongst them is that of *Fra' Giovanni*, over the door leading to the altar. In the adjoining cemetery are curious ancient tombs.

San Giovanni in Valle: a church principally remarkable for its crypt, which contains two very remarkable Christian tombs, of an early date. Both are covered with sculptures: upon the one believed to be the most ancient, the prominent group includes our Lord upon a hill, whence issue four streams, which may be either interpreted as the four Gospels, or as the four rivers of Paradise. Nearly the same representation (it will be recollected) occurs in the mosaics at Milan. St. Peter is on one side and St. Andrew on the other;—our Lord and the Woman of Samaria;—the Cure of the Demoniac;—Moses receiving the Law;—Daniel in the Lion's Den. What might puzzle the antiquary are two figures of monks; but these appear to have been added about the year 1495, when the tomb was discovered. The other tomb is in a better taste as to art, but far less interesting as to subjects: it represents a deceased husband and wife with St. Peter and St. Paul. In the church above, numerous fragments of Roman buildings are apparent in the half ruined walls.

San Giorgio Maggiore, of very ancient foundation. The interior exhibits *Sanmicheli* in all his talent and exuberant richness of fancy, and yet a richness which does not detract from the unity of the design. The adjoining convent, which, according to the accounts we have of it, must have been equally splendid of its kind, was sold by the French for something less than the worth of the materials, and is now almost wholly demolished. In the church, after the plunder and desecration which it has sustained, the following objects may still be remarked. The High Altar is by *Brugnoli*, the nephew of Sanmicheli: the details are exquisitely sculptured.—*Paolo Veronese*, the Martyrdom of St. George: the carnations managed with consummate skill; the expression of faith and resignation in the countenance of the martyr, his total abstraction from the pains of death which are preparing for him, are admirably conceived and expressed.—*Farinati*, the Miracle of the Loaves and Fishes, painted by the artist in 1603, at the age of 79. With many defects, this piece, which is of great size, is a most remarkable performance.—The fall of the Manna in the Desert, begun by *Felice Brusasorzi*, and completed by *Ottini* and *Orbetto*, his pupils.—*Caroto*, the Annunciation; St. Ursula, in distemper.—*Moretto*, the Virgin and Saints.—*Geronimo de' Libri*, the Virgin, two Bishops, and three Angels: the latter, which are half figures, are most exquisite. Lanzi points this out as being a master-piece in delicacy of work and beauty of design.—*Brusasorzi*, the Three Archangels, supposed to have been executed in rivalry of the preceding picture.—*Jacopo Tintoretto*, the Baptism in the Jordan: in this there is an evident imitation of the forcible drawing of Michael Angelo. Most beautiful are the paintings by *Ca-*

roto, under an old fresco on the 9th altar.

This church contains a profusion of other paintings, statues, and architectural ornaments, which would occupy hours in examination. The campanile, by *Sanmicheli*, is a noble and solid structure.

Santa Anastasia, a sumptuous building, of which the front is not completed, and the rough brick forms a disagreeable contrast with the other portions of the structure. Such parts as are finished, are in a fine and almost florid Gothic. It is altogether stately, and with a venerable character of antiquity. The main fabric was begun in 1260, but the casing of the front not till 1426. The doorway, divided by a central pillar, is of a Gothic very unlike what is usually found in Italy. The comparatively unaltered character of this church results from its having belonged to the Dominicans, who, like the Franciscans, affected Gothic architecture, probably as belonging to the era of their founders. The church is richly furnished with paintings and altars; and it appears to have been originally entirely covered with frescoes, but they have been almost all effaced or destroyed. A few of the principal objects which it contains may be enumerated. — The two *Bénitiers*, supported by grotesque figures, bending under the superincumbent weight; the one on the left is by *Gabrielle Caliari*, the father of Paolo Veronese. — The *Fregosi Altar* and Chapel, which Vasari, usually scanty in his account of Lombard art, considers as one of the finest in Italy. *Danese Cataneo*, 1565, was at once the architect and sculptor of this monument — a union to which we, perhaps, owe much of its harmony. The management of the Corinthian order is remarkably happy. — The *Altar of St. Vincent*, built of the beautiful *bronzino* marble peculiar to this country. — The Patron Saint, by *Rotari*, much praised by Lanzi: above, a rich and curious fresco, in tolerable preservation. — The *Altar of the Bevilaqua Family*. — *Caroto*, the Body of our Lord, with the Maries weeping around. — The *Pindemonte Altar*, an imitation of the Arco de' Gavi. — *Caroto*, St. Martin: near it hangs a large semi-fossilized bone of some antediluvian elephantine animal. — *Chapel of the Crucifix*, a curious ancient piece of sculpture. — The Deposition from the Cross. — *Stefano da Zevio*, the Emblems of the Passion. — *Altar of the Centrago Family*. — The Virgin and St. Thomas Aquinas, an excellent picture by *Francesco Morone*. — *Pellegrini Chapel*: curious basso-relievos, in terra-cotta, of the life of our Saviour; they are of the 15th century, and exhibit much imagination and skill. The Descent from the Cross is the best, in which the artist has introduced a fine figure, one of the Pellegrini family. Here are also some curious ancient frescoes, in which portraits are introduced of members of the Aligeri and Bevilaqua families. Over the arch of the chapel is a St. George, by *Vittorio Pisanelli*; the foreshortenings and projections, as usual, remarkably skilful. — *High Altar*: *Torelli*, the Death of San Pietro Martire, imitated from Titian; tomb of *Cortesia Serego*, 1432, one of the Condottieri of that unhappy age. — The *Lavagnoli Chapel*: curious frescoes in the style of Andrea Mantegna; and the fine tombs of the family. — *Sacristy*, Over the door, the Council of Trent, by *Falcieri*, with no peculiar merit as a work of art, but curious as a contemporary memorial of that assembly. Within are some good pictures by *Brusasorzi*: the altar-piece with saints; portraits of members of the Dominican order. — *Capella del Rosario*, built from the designs of *Sanmicheli*. The altar-piece in distemper, in a Giottesque style, contains portraits of Mastino II. della Scala, and his wife Taddea Carrara, kneeling before the Virgin: the features of Mastino are

remarkably expressive of his character. — *Chapel of the Farinati Family.* Amongst its many decorations, the principal is the Descent of the Holy Ghost, by *Giolfino:* the irradiation of celestial light upon the countenances of the Virgin and the Apostles is wonderfully fine. Several modern cenotaphs have been recently erected here: bust of *Cossali,* the author of the *Storia Critica dell' Algebra,* a work of great merit; *Cignoli,* the mathematician; *Targa,* the translator of Celsus; and *Lorenzi,* a recent poet and improvisatore. Not half of the tombs and paintings of this remarkable church have been enumerated; and the traveller will visit and revisit it with increasing pleasure. Much of the marble called *bronzino* is introduced into the ornaments of this church: it is not so called from its colour, but from the metallic sound which it emits when struck by the tool.

Hard by, is the interesting though small Gothic *Church of San Pietro Martire,* which, with the adjoining buildings, formed a part of the convent of *Sant' Anastasia.* The edifice is now the *Liceo,* an institution in which upwards of 500 pupils are received. Over the entrance, on the side of St. Anastasia, is a noble tomb of one of the Counts of *Castelbarco,* a lofty Gothic canopy, beneath which stands the sarcophagus. These open tombs, under canopies, are almost peculiar to Verona, and are beautiful objects thus seen, not under a vaulting, but in the open and full light of day. There are other fine tombs of the same description within the court-yard. The buildings are kept closed, but will be readily opened for a trifle.

Santi Apostoli, consecrated in 1194, desecrated by the French, but now restored to public worship. The front is remarkable for the rich and beautiful scroll-work inserted between the pilasters. On the outside there are very fine arched tombs. All these Veronese tombs have a very national character. Within, are frescoes by *Brusasorzi.*

Church of *San Stefano,* built in the 11th century, has unfortunately been much modernized. Its porch resembles that of the cathedral; and the central octagon tower also retains its original appearance. Twenty of the Bishops of Verona are buried here; and it has been doubted whether it was not the original cathedral. The crypt may, perhaps, date from the 7th century, having every mark of early Christian antiquity: so have also two very remarkable tombs; the one of Galla Placidia, daughter of Eudoxia and Valentinian III., and wife of Olibrius, Emperor of the East; the other (as also supposed) contains the remains of Marcian, a patrician, A.D. 427. — Amongst the paintings are — *Caroto,* the Virgin between St. Peter and St. Andrew. — *Giolfino,* the Virgin with St. Maur and St. Simplicianus, and St. Placida. — *Dom. Brusasorzi,* a very fine fresco: St. Stephen, preceded by the Holy Innocents; above, a choir of angels. The artist, who was himself an excellent musician, is fond of this representation, and is peculiarly happy in it. Our Lord bearing the Cross. The Adoration of the Magi. — *Ottini,* the Massacre of the Innocents: much expression. — *Orbetto,* the Forty Martyrs; one of his best works: Lanzi says that some parts are worthy of Guido.

Church of *San Tomaso Cantuariense.* Tebaldo, a Bishop of Verona, chose Thomas à Becket for the patron of this church in 1316. It is curious that there should not have been a single church dedicated to him in England. The church has been repeatedly altered. The front is of the 15th century, partly from the designs of *Sanmicheli:* had these been followed, the church would have been one of the finest of his productions. Here is the tomb of *Giovan' Battista Beket,* who claims to be of the family of the Archbishop, perhaps a descendant of some of those who followed

him into exile. Paintings: *Orbetto,* Martha and Mary.—*Felice Brusasorzi,* the high altar-piece; the Virgin with St. Thomas and St. Catherine.—*Farinati,* St. Jerome in Meditation: good. In the sacristy is a very fine painting, which has been ascribed either to *Caroto* or *Garofalo.* It represents the Infant Saviour and St. John, sporting before the Virgin. The foreground is rich in flowers, the *garofanello,* being conspicuous amongst them. It was intended to remove this picture to Paris, but, by some exertions, it escaped deportation.

Church of *San Bernardino:* very monastic in its outward aspect, and flanked and bounded by cloisters full of decayed and broken tombs. The church was built about 1499, after the affliction of the great pestilence. The principal pictures which it contains are the following.—*Bonsignori,* the Virgin between St. Jerome and St. George, dated 1488. His paintings are rare out of Mantua.—A very beautiful and interesting painting, the joint work of *Morendo,* otherwise *Cavazzuola,* and *Morone.* Morendo, who gave the greatest promise of talent, died at the age of thirty-one years (1522), while employed upon this work. By him is the lower portion: a group of Saints, including St. Elizabeth, who, according to the legend, sees the bread which she has distributed to the poor changed into celestial roses: he has also introduced the portrait of the female donor. The upper division, by *Morone,* consists of the Virgin and Child, S. S. Francis and Anthony, and Angels. No lover of art should pass through Verona without seeing this picture.—*Giolfino,* some beautiful, though unfortunately damaged, frescoes. In one of them, the painter has introduced a view of the Piazza di Brà, as it stood in his time, an interesting historical memorial. Annexed to the church is the *Capella Pellegrini,* one of the finest works of *Sanmicheli,* a circular building. Here may be most strikingly observed what we have before pointed out as a great characteristic of *Sanmicheli,* a combination of exuberant details of ornament, without trenching upon the unity of the general design. The materials are the richest marbles. No traveller should leave Verona without visiting this chapel. In the upper cloisters and library are fine frescoes by *Morone.*

Altogether there are about 40 churches in Verona; and it may truly be affirmed, that, if the traveller has leisure, there is hardly one which ought to be neglected. But the last which we shall have space to notice is that of *Sta. Maria della Scala.* The exterior is in a cinque-cento style, by *Fra' Giocondo.* It was first founded by Can' Grande, and a fresco upon a wall which formed part of the original structure displays the curious portraits of his nephews, Alberto and Mastino. The church is interesting as containing the tomb of Maffei, the historian of Verona, perhaps the most able and judicious of Italian antiquaries, and who was also a dramatic poet of considerable merit. He died in 1755.

"Verona owes much of her beauty to the labours of *Sanmicheli.* The genius which rendered him an excellent engineer is reflected, as it were, in his religious and civil structures. They are always solid and massy, though never excluding beautiful details. In his mind, the idea of beauty was always conjoined to the idea of strength; and the idea of strength was always conjoined to the idea of beauty: therefore, whichever idea was uppermost, it partook of the other. The result is always thoroughly satisfactory. Every portion of the building is like a well-formed limb, useful and beautiful when taken separately, and constituting a part of the robust and symmetrical entirety."—*MS. Journal.* He particularly excelled in palaces: of these buildings perhaps, had it been completed, the *Palazzo Bevilaqua* would have been

the most beautiful; but, like our Whitehall, it stands merely as a specimen of an entire design. — "In the second story, *Sanmicheli* has introduced the spiral columns copied from the Arco de' Borsari. When the spectator tries to analyze the causes of the pleasure which this magnificent fragment affords, he will find that it results from the great elevation of the finely arched windows of the second story, and the boldness of the surmounting entablature, proportioned, not to the height of the columns, but to the aggregate height of the members of the edifice."—*MS. Journal.* It did contain a splendid collection of antiquities, which have been sold and dispersed, in consequence of the impoverishment of the family. They are now in the Glyptotheca at Munich.

Palazzo Canossa; a most poetical composition; a cortile entered through open arches, beyond which you see the distant hills and mountains, and the blue rushing Adige. Immediately upon the banks of the river, which runs behind the palace, are two pavilions, from which the view is peculiarly lovely. Where *Sanmicheli* is concerned, it is quite unnecessary to add that the ornaments are worked with the utmost care; but here they are of surpassing beauty. The palace was begun in 1527, by Ludovico di Canossa, Bishop of Bayeux, in France, and who, therefore seems to have been a non-resident. His armorial bearings are on the front. It was not completed till 1560. It contains a tolerable gallery of paintings; the best are by *Brusasorzi, Farinati,* and *Orbetti.* The collection of Monte Bolca fishes and other fossil remains is interesting. This palace is usually chosen as the residence of royal and other great personages when they visit Verona.

Palazzo Maffei Giusti, a noble elevation of three stories, more laboured than the style of Sanmicheli, but very effective: the construction of the staircase is remarkably bold. The collection of the Maffei family is dispersed, but one fine statue of Serapis remains.

Palazzo Ridolfi contains a remarkable historical picture—the Coronation of Charles V. at Bologna, by *Ricci.* It is interesting from the details of costume, and the portraits introduced, amongst which are some of the principal dignitaries and princes of the empire; a complete scenical representation, not forgetting the fountains running with wine, and the ox stuffed with poultry and roasted whole, for the delectation of the multitude.

Palazzo Giusti. Fine gardens and beautiful views; the whole front painted by *Paolo Farinati.*

Palazzo degli Emilii. Some good pictures; amongst them the Adoration of the Magi, by *Orbetto.*

Palazzo Minischalchi: the exterior is very finely painted in fresco by *Tullio India* and *Aleprandi.* Amongst the subjects is the Feast of Damocles, which, under the Venetian government, must have been sufficiently appropriate to the situation of many a noble of Terra Firma. Near this palace are Roman remains, vaults used as prisons by *Ezzelino di Ravenn* .

Casa Scannagatti. This palace of the *kill-cats* has some curious remains of cinque-cento architecture.

Palazzo Portalupi. Recently built, and only remarkable as showing the decline of architecture in Italy.

Palazzo Muselli. A very valuable collection of medals, principally found in the province of Verona.

Palazzo Guastaverza. One of the most graceful productions of *Sanmicheli:* the management of the rustic-work is peculiarly able.

Palazzo Guarienti. Painted on the outside by *Farinati.* Here is a capital portrait, by Paul Veronese, of one of the family.

Palazzo Sagramosc. Several good pieces by *Orbetto* and *Felice Brusasorzi:* near it are some remains of Roman walls.

Palazzo dell' Aquila. Anciently belonging to the Scaligeri, and in which the Knights of Brandenburgh, who came to the assistance of Can' Grande against his brother, Frignano, were lodged. This palace, though very much altered by being converted into a modern dwelling, yet retains many vestiges of its former strength and architecture, especially its towers, and the archings and mouldings of the door-ways of the inner cortile. — Perhaps by this time the reader will have discovered that he is beneath its roof; for this palazzo is now the *Albergo delle due Torre*, which we have recommended as affording such comfortable quarters.

Casa Gazzoli. Extensive collections of Monte Bolca fishes, and other geological specimens.

Verona has some other pictures besides those which have been noticed. The *Pinacoteca*, or public collection, is in the Municipal Palace. The best of all those that were public property have been taken to Venice, and Verona has only the leavings. Of *Paolo Veronese*, his city now possesses little more than the name. Here are two of his productions; the Taking down from the Cross (brought back from Paris), and the Raising of Lazarus. Others are, *D. Brusasorzi*, Pope Gregory with St. Jerome and St. Bonaventura. — *Camerio*, St. Helen. — *Stefano da Zevio*, the Virgin and Child, surrounded by other compartments; a curious picture, with the date 1497. — *Giovanni Badile*, another of the same class, but of earlier date, 1400. — *Maganza*, the Veronese placing themselves under the Dominion of the Venetian Republic, 1405; a fine and interesting composition. — *Vittore Pisanello*, a Madonna with Angels and Saints; graceful and pleasing. There are also several private collections, but they are very fluctuating.

Verona and Shakspeare are, of course, inseparable; but when you are on the spot, little can be found to identify the creations of the poet. We have no more traces of Valentine and Proteus at Verona, than we possess of Launce and his dog at Milan. The *Montecchi* belonged to the Ghibellines; and as they joined with the *Cappelletti* in expelling Azo di Ferrara (about some short time previous to 1207), it is probable that both were of the same party. The laconic mention of their families, which Dante places in the mouth of Sordello, proves their celebrity.

"O Alberto tedesco, ch' abbandoni
Costei ch' è fatta indomita e selvaggia,
E dovresti inforcar li suoi arcioni;
Giusto giudicio dalle stelle caggia
Sovra 'l tuo sangue, e sia nuovo e aperto,
Tal che 'l tuo successor temenza n' aggia:
Ch' avete, tu e 'l tuo padre, sofferto,
Per cupidigia di costà distretti,
Che 'l giardin dell' 'mperio sia diserto.
Vieni a veder Montecchi e Cappelletti,
Monaldi e Filippeschi, uom senza cura,
Color già tristi, e costor con sospetti."
Purgatorio vi. 97. 109

"O Austrian Albert! who desertest her,
(Ungovernable now and ravage grown)
When most she needed pressing with the spur—
May on thy race Heaven's *righteous judgment fall*;
And be it signally and plainly shown,
With terror thy successor to appal!
Since by thy lust yon distant lands to gain,
Thou and thy sire have suffered wild to run
What was the garden of thy fair domain.
Come, see the Capulets and Montagues,—
Monaldi—Filippeschi, reckless one!
These now in fear—already wretched those."
WRIGHT'S Dante.

But the tragic history of Romeo and Juliet cannot be traced higher in writing than the age of Lungi di Porto; and as this novelist of the 16th century has borrowed the principal incident of the plot from a Greek romance, it is probable that the whole is an amplification of some legendary story. The *Casa de' Cappelletti*, now an inn for vetturini, may possibly have been the dwelling of the family; but since that circumstance, if established, would only prove that the *house* had a *house*, it does not carry us much further in the argument. With respect to the tomb of Juliet, it certainly was shown in the last century,

before "the barbarian *Sacchespir*" became known to the Italians. The popularity of the novel would sufficiently account for the localization of the tradition, as has already been the case with many objects described by Sir Walter Scott. That tomb, however, has long since been destroyed; but the present one, recently erected in the garden of the *Orfanotrofio*, does just as well. It is of a reddish marble, and, before it was promoted to its present honor, was used as a washing trough. Maria Louisa got a bit of it, which she caused to be divided into the *gems* of a very elegant necklace and bracelets, and many other sentimental young and elderly ladies have followed her example.

Neighbourhood of Verona.

The province of Verona abounds in objects of great singularity and interest. Amongst the works of art, the ancient feudal castles are very remarkable. Of those which are of the era of the Scaligeri, and more or less in the style of the Castle of Verona, some are noticed on the routes; but there are many more in secluded parts of the country, or at least out of the beaten track; and the castles built after the cessation of that dynasty, all carry on the same type. As yet, little or no attention has been paid to this branch of mediæval architecture in Italy, though it is well worthy of attention, both from pen and pencil.

Villafranca (1½ posts from Verona, on the road to Roverbello) is a very fine castellated structure. It was founded in 1199 by the Veronese; but the present building is of the 14th century. Hence you may proceed by a cross road which leads to *Borghetto*, near the Mincio. Overlooking Borghetto is the Castle of Vallegio, a Scaligerian castle, with a very lofty dungeon: but the most remarkable feature of the place is the fortified bridge or causeway, built in 1393 by Giovan' Galeazzo Visconti, who has in this fabric exhibited his favourite passion for architectural magnificence. His engineers availed themselves of a Roman substructure, upon which they erected this bridge, upwards of 600 yards in length, walled in and battlemented on either side, like the bridge of Verona, and defended by several lofty towers. It cost 108,182 golden zecchins of Venice.

Towards the Adige, and on the north, are

Gargagnano, where Dante is said to have composed his Purgatorio, and where he possessed some property, a villa, which afterwards passed to the *Serego* family. It is a wild and picturesque situation.

Sant' Ambrogio, near which are marble quarries, from whence much of the *Rosso di Verona* is excavated, as well as other sorts, the *nemba* and the *brancone*. The workmen of these quarries are remarkable for their cleverness as masons and sculptors, which latter art, as at Como, they profess *traditionally*, from father to son.

San Giorgio, upon a lofty hill, apparently easy of ascent, but, in fact, very difficult, whence it has the name of "*Inganna poltrone.*"

The mountainous districts to the north, the *Monti Lessini*, afford a variety of interesting excursions; such as that to the *Ponte di Veja*, to which a road passes through the pleasant villages of *Quinto*, *Grezzano*, and *Lugo*. It can be taken on horseback or in a light carriage.

At *Quinto*, on his way to the *Ponte*, the traveller should stop for the purpose of visiting the sanctuary of *Santa Maria della Stella*. Beneath the church is a very curious Roman crypt, which the Italian antiquaries have supposed to be a cave dedicated to *Mercurius Trophonius* (a creation of their own) but which, in 1187, was consecrated by Pope Urban III. A heathen altar or Roman sarcophagus, now in the crypt, may have been brought

from its vicinity. The floor exhibits the remains of a beautiful mosaic: a stream of very pure and limpid water, which still flows into the crypt in the original Roman conduit, and the remains of other Roman constructions adjoining, may possibly lead to the supposition that the cave of Trophonius was originally a bath.

Grezzano is beautifully situated. The adjoining rocks abound in fossil remains, principally of land animals, and they are amongst the first which attracted the notice of the Italian geologists. Skeletons of deer and of elephants they were deemed, previous to the more exact terminology of modern science.

The *Villa Cuzzano*, near Grezzano, is a good and unaltered specimen of an old Italian mansion, and contains frescoes by *Paolo Veronese*.

In the vicinity of *Marzana* are Roman remains: an aqueduct, and other buildings.

Val Policella and *Val Pantana* follow; most diligently cultivated by an industrious peasantry, who, from time immemorial, have been the proprietors of the land, and who in their characters display all the simplicity of the Swiss, without Helvetic churlishness.

In a deep ravine, is the *Ponte della Veja*, a natural arch, beneath which bursts a cascade. The span of the arch is about 150 feet: you can, with some little apprehension, walk along the summit, of which the breadth varies from 10 to 15 feet. The scene is wonderfully fantastic and strange; and such as, if seen in a picture, would seem to be a fanciful invention. Beyond, is the village of *Sant' Anna*, a secluded spot.

An excursion to the *Monte Bolca*, which, out and in, is about 40 miles, also includes many objects of varied interest.

Soave, the town nearest the Vicenza road, is an admirable specimen of *Scaligerian* fortification: the surrounding walls and gates, as well as the castle, are more than usually perfect.

Diverging by the bye road which leads to *Monteforte*, you approach the valley of *Ronca*. This and the adjoining valley of *Cunella* displays appearances, which, if the conflicting theories of the *Neptunians* and *Vulcanians* had not yielded to those of the *Catastrophists* and *Uniformitarians*, might have given triumph to either party. The rocks of *Val Cunella* are composed almost wholly of beds of shells, whilst the neighbourhood possesses some very remarkable basaltic formations. One of these formations is called the *Monte del Diavolo*: here the pillars are mostly inclined at a considerable angle from the horizon: others are curved, and others broken off, so as to form a pavement on the soil. At *Vestena* they are very lofty and erect. In one part they form a cliff, nearly 50 feet in height, down which the torrent *Alpone* pours a singular and beautiful cascade. The basaltic hills are called the *Stanghellini*, a name quite similar in its etymology to *Staffa*; for *Stanga* means a pole or staff.

About four miles further is the *Monte Bolca*, the largest and most singular deposit of fossil fishes yet discovered. The mountain, which is nearly of a conical form, is partly basalt. The impressions of the fish are found in the schistous strata, which gives out, when broken, a sulphureous smell. Much coal also is found here, under the basalt.

The road to *Vicenza*, which we here rejoin, first reaches *San Michele*. In this village was a very ancient monastery, which afterwards became a convent of Benedictine nuns. It has some interest, as being the place where the three granddaughters of Dante, the children of his son Pietro, namely, Aligeria, Gemma, and Lucia, took the veil. In the church, which is modern, are some good second-rate pictures, by *Lo Spadarino*, *Bellotti*, and *Il Gobbino*.

At a short distance from the road, but on the other side of the Adige, is the *Lazaretto*, built in 1591, and for which *Sanmicheli* gave the designs. It is said that they were not strictly followed, but altered for the sake of economy; yet the building, as it now stands, cost 80,000 zecchins. It is a noble cloister: a parallelogram of about 700 feet by 300; containing 150 cells. In the centre is a very graceful circular chapel of marble. The building is now used as a powder magazine.

Pass near the church of the *Madonna di Campagna*, built also from the designs of *Sanmicheli*, but not begun till after his death; a circular building with a Tuscan colonnade, and crowned by a cupola of great beauty and originality. The contrivances of the vaulting, the winding staircase, and other similar portions of the fabric, show also great ingenuity. Within, are some good paintings by *Brusasorzi* and *Farinata*, the latter, a Nativity. Before the altar, *Davila* the historian is interred; he was assassinated close by the church.

1 *Caldiero*, anciently *Calderium*, so called from its remarkable, though now neglected, thermal springs. An inscription found here shows that the baths were built or repaired by Petronius Probus, A. U. C. 753., or the first year of the Christian era, and consecrated to Juno. The buildings stood and continued in use till the year 1240, when they were destroyed by Ezzelino. The waters retained, however, so much reputation, that the Venetian republic, more than two centuries afterwards (1483—1500) directed the building of a bath house, and made many directions for preventing the waste or destruction of the salutary streams. But at present they are little visited; and, like so many others, seem asking for the help of some "Medico-literary" illustration of the Spas of Italy. The principal spring is surrounded by a circular enclosure. Like all in this district, the water is (to the taste and smell) strongly sulphureous. The surrounding country has a volcanic appearance. At *Caldiero*, and on the opposite heights of Colagnola, the Austrians took their position towards the beginning of November, 1796, where, on the 11th of the month, they were assailed by Napoleon. "Massena was directed to attack the right, which appeared the most accessible, and his advanced guard succeeded in ascending an eminence, surmounted by a mill, which the Austrian general had neglected to occupy; but the Imperialists, returning in force, regained the post, and made the brigade prisoners. The action continued the remainder of the day along the whole line, without decisive success to either party; but the rain, which fell in torrents, and the mud which clogged their wheels, prevented the French artillery from being brought up to meet the fire of the Austrian cannon, which, in position, thundered with terrible effect upon the republican columns. Wearied and dispirited, they drew back at night, yielding, for the first time in the campaign, the victory in a pitched battle to their enemies."

Villanuova. This little village possesses a church which is rather remarkable. The campanile is formed out of an ancient feudal tower, formerly part of the castle of the noble family of the San Bonifazii, by whom the place was founded. The altar-table has a good basso-relievo in the style of the 13th century, and the Corinthian capitals of several of the columns seem to have belonged to some early Christian structure.

The road now skirts *San Bonifazio*, to the south of which is the field of *Arcoli*. It was near this point that Napoleon, after his check at Caldiero, determined to assail the Austrians in flank; and he therefore stationed his army in the low grounds which extend from this village to the Po.

He thought with reason that, on the narrow causeways which traversed these marshes, the superiority of numbers on the part of the enemy would be unavailing, and every thing would come to depend on the resolution of the heads of columns. The position which he had chosen was singularly well adapted for the purpose in view. Three chaussées branch off from Ronco; one, following the left bank of the Adige, remounts that river to Verona; one in the centre leads straight to Arcola, by a stone bridge over the little stream of the Alpone; the third, on the right, follows the descending course of the Adige to Albando. Three columns were moved forward on these chaussées: that on the left was destined to approach Verona; that in the centre to attack the flank of their position by the village of Arcoli; that on the right, to cut off their retreat. At daybreak on the 15th, Massena advanced on the first chaussée as far as a small eminence, which brought him in sight of the steeples of Verona, and removed all anxiety in that quarter. Augereau, with the division in the centre, pushed, without being perceived, as far as the bridge of Arcoli; but his advanced guard was there met by three battalions of Croats, by whom the French were driven back. The Austrians, despatched by Alvinzi, passed through Arcoli, crossed the bridge, and attacked the corps of Augereau; but they also were repulsed and followed to the bridge by the victorious French. There commenced a desperate struggle; the republican column advanced with the utmost intrepidity, but they were received with so tremendous a fire, that they staggered and fell back. Napoleon, deeming the possession of Arcoli indispensable not only to his future operations but to the safety of his own army, put himself with his generals at the head of the column, seized a standard, advanced without shrinking through a tempest of shot, and planted it on the middle of the bridge; but the fire there became so violent that his grenadiers hesitated, and, seizing the general in their arms, bore him back amidst a cloud of smoke, the dead and the dying. The Austrians instantly rushed over the bridge, and pushed the crowd of fugitives into the marsh, where Napoleon lay up to the middle in water, while the enemy's soldiers for a minute surrounded him on all sides. The French grenadiers soon perceived that their commander was left behind; the cry ran through their ranks 'Forward to save the general,' and, returning to the charge, they drove back the Austrians, and extricated Napoleon from his perilous situation. During this terrible strife, Lannes received three wounds. His aide-de-camp, Meuron, was killed by his side when covering his general with his body, and almost all his personal staff were badly wounded.

The battle continued with various fluctuations through the 16th and 17th, when "both parties advanced, with diminished numbers but undecaying fury. They met in the middle of the dikes, and fought with the utmost animosity. Towards noon, however, Napoleon perceiving that the enemy were exhausted by fatigue, while his own soldiers were comparatively fresh, deemed the moment for decisive success arrived, and ordered a general charge of all his forces, cleared them of the enemy, formed his troops in order of battle at their extremity, having the right towards Porto Legnago. By the orders of Napoleon, the garrison of Arcoli issued forth with four pieces of cannon, so as to take the enemy in rear; while a body of trumpeters was sent, under cover of the willows, to their extreme left flank, with orders to sound a charge, as soon as the action was fully engaged along the whole line. These measures were completely successful. The Austrian commander, while

bravely resisting in front, bearing a cannonade in his rear, and the trumpets of a whole division of cavalry in his flank, ordered a retreat, and, after a desperate struggle of three days' duration, yielded the victory to his enemies.

An obelisk was erected near the bridge of Arcoli in commemoration of the victory, and it is yet standing, but it has been foolishly mutilated and disfigured; as if the destruction of historical monuments could cancel the pages of history.

Pass the *Torre dei Confini*, the ancient boundary between the territories of Verona and Vicenza.

1½ *Montebello*, a good sized village, memorable in the military annals of France. Here, June 9, 1800, Lannes, after attacking the Austrians with desperate valour, withstood the enemy until the arrival of Napoleon decided the victory.

Arcugnano, beautifully situated amongst swelling hills.

1 *Vicenza*. — (Inns: *Capello Rosso*; fairly good; *Le due Ruote*, *La Stella d'Oro*.)

The situation of this city, which, including the adjoining and contiguous villages, contains upwards of 30,000 inhabitants, is beautiful, particularly on the side of the *Monte Berico*. The rapid *Bacchiglione*, upon which it is situated, though much smaller than the Adige, sometimes emulates that stream by swelling and doing much mischief. Nine bridges cross the Bacchiglione, one of which, that of *San Michele*, a bold single arch, is attributed to *Palladio*. Vicenza is of great antiquity, but possesses no Roman remains, and somewhat less than the usual average of structures of the middle ages. This is much owing to the predominating influence of Palladio (born 1518, died 1580) in his native town; both in his own works, or by those architects who more or less followed his school. — "Palladio's style is so "well known in England, since the "days of Inigo Jones, that it is un- "necessary to describe its peculiar "character as to line and form; but "Inigo was the only Englishman who "really entered into the spirit of the "Vicentine architect As diluted by "Lord Burlington and his followers, "all that spirit has evaporated. Pal- "ladio has the greatest delicacy of "taste: but he overstudied the re- "mains of Roman antiquity. Instead "of relying on his own powers, he is, "so to speak, proud of his classical "quotations, and his great elegance is "always verging upon common-place; "like a beautiful countenance but "just redeemed from insipidity; nor "do Palladio's combinations satisfy "either the eye or the judgment in "any degree like those of Sanmicheli, "so much his inferior in general "fame." — *MS. Journal.* Palladio was succeeded by Vicenzio Scamozzi, also a Vicentine (born 1552, died 1616). He was in a manner formed by the example of Palladio, but he never acknowledged him as a master, and he certainly advanced beyond him in conception: no architect ever more completely felt the meaning of the entirety of his edifice; and he made all rules give way to the general intention of the fabric. This will be seen fully at Venice, where he was principally employed, though some fine specimens of his skill are to be found in this his native city.

The Piazza de' Signori is remarkably fine. In the centre, are the two columns which the Venetians were so fond of repeating in all the cities of their dominion, in imitation of the two in the Piazza di San Marco. An exceedingly lofty and slender Gothic campanile, more than vies with that of Verona in altitude, being nearly 300 feet in height, though not much more than 20 feet in the square; a row of shields shows the sway of the ancient magistracy.

The *Basilica*, or *Palazzo della Ragione*, is an ancient Gothic building, coated, as it were, with loggie by

Palladio. The walls are perhaps as old as the time of Theodoric. The great hall is a noble apartment, but rather neglected and dilapidated. In another apartment are some good pictures. *Bassano* has left a magnificent composition, considered as his best work; — the chief magistrates of the city, Giovanni Moro and Silvan' Capello, kneeling before the Virgin, who is seated beneath a magnificent canopy. Others are, — *Carpione*, a composition matching that of Bassano; allegorical and allusive to the prosperity of the city, wherein two fine portraits are introduced. — *Bonconsigli*, St. Catharine: a Pietà; the chiar'-oscuro remarkably good. — *A. Maganza*, the Martyrdom of St. Vincent. — *Fogolino*, The Adoration of the Magi; a fine picture. "The façades of Palladio, which cover the whole building, are without doubt his best productions. They consist of two noble loggie, tier above tier, the uppermost Ionic, and the lower Doric; and it is curious that the proportions of neither are according to the rules which he has laid down. The loggie are formed of compartments of four columns, the centre an arch, the two lateral columns joined by entablatures; or the arrangement which, when squeezed into a wall, and comfortably glazed, we call a Venetian window. Here, in the original, this arrangement, backed by the dark shade of the deep gallery, connected with the great flights of steps, and all the charms of receding perspective, is graceful, picturesque, and appropriate: with us most mesquin, and affording a proof with what luckless facility, an imitator may adhere to the letter and lose the spirit of his original. Palladio has produced nothing else so good as this building. He had a difficulty to overcome, which threw him upon his resources: when he had not the difficulty to encounter, he did not do so well." — *MS. Journal.* The façades are surrounded by balustrades and statues; but the effect is hurt by the great coved leaden roof of the Gothic hall within. The decree for building this façade was made by the council of the city in 1560; and Palladio was engaged to superintend the erection for which he had given the designs.

When the *Palazzo Prefettizio*, opposite the Basilica, was built, this precaution was neglected. Palladio was at Rome when it was in the course of construction, and hence, as it is said, those who had the direction of the work, departed from his designs. It is Corinthian, rich and fanciful, but, in the upper story, the windows cut into the entablature. A narrower front towards the east is better: it is a very skilful solution of the problem of converting the scheme of a Roman triumphal arch into a dwelling; and Palladio was so well pleased with his work, that he has sculptured his *fecit* upon the architecture. Within, in the *Sala Bernardo*, so called from Battista Bernardo, governor of the city at the time of its erection, are good paintings by *Favolo:* the subjects are taken from Roman history.

A singular pageant, called the *Rua*, is yet annually shown at Vicenza upon Corpus Christi day. It consists of an enormous car, upwards of sixty feet in height, which is dragged by about 100 men, who manage it with great skill and dexterity. It is formed of temples and pyramids surrounded by a combination of wheels, which are *manned* by men, women, and children, all keeping their equilibrium as they revolve: a constellation of roundabouts. There is a traditionary story that this procession commemorates the achievements of two valiant knights, *Bassano* and *Verlato*, who marched into the city, killed Ezzelino the tyrant, and threw him out of the window. This is one of the innumerable popular traditions of Italy, which should be investigated before they entirely die away.

The *Duomo*, much altered and injured, is Gothic, of strange construction and proportions. It is so wide

and so low in the nave, that it became necessary to tie the side walls together by timber beams, and to support these again by iron bands. It contains few objects worthy of much notice, excepting some good paintings by *Mantegna* and *Maganza*. The choir is rather handsome.

The *Dominican Church*, of the fourteenth century, is one of the few Gothic churches remaining in this town: here may be observed romanesque capitals, which, though certainly coeval, might be of the 10th century, — one of the peculiarities of the Italian styles. The church is nearly unaltered; another example of the manner in which these friars adhered to old fashions.

Santa Corona. This church, of no great pretence, has two very good paintings: the Baptism in the Jordan, by *G. Bellini*. — *B. Montagna*, the Patroness of the Church, St. Mary Magdalene, St. Jerome, St. Maurice, and St. Martin: a composition rich in architecture and in figures. — The Adoration of the Magi, by *P. Veronese*.

San Pietro, to which is annexed the *Ospizio de' Poveri*. Over the entrance of the Ospizio, is a basso-relievo by Canova, of which the workmanship is excellent, though the design is as common-place as if it had come out of a stonemason's yard in the New Road; a female figure (explained as Charity), writing something upon a pedestal which supports the bust of Ottavio Trenta, the founder of the institution. In the church are some good pictures by *Maganza*: a king offering his son to St. Benedict, St. Placidius, and St. Maur. A Pietà. Our Saviour presenting Garlands of Flowers to St. Peter and St. Paul. — *Zelotti*, Our Saviour delivering the Keys to St. Peter.

There are some ancient palaces or houses in the Venetian style of Gothic, in the principal street, memorials of the dominant republic. Massy and rich pillars, with capitals of foliage, form the mullions of the windows: the arches are slightly contrasted. They have generally two balconies with animals pawing upon them, one in either wing. There is a great deal of fanciful detail about these buildings, which have been neglected by draftsmen amidst the chaster productions of the Palladian style. Amongst the latter very beautiful specimens of street architecture, the following may be selected.

Palazzo Barbarano, by *Palladio*, Ionic and Corinthian with rich frescoes. There is a general resemblance between this building and Whitehall; but, much to the advantage of Inigo Jones, who, if he had had scope for his talents, would have excelled his master.

Palazzo Chiericati. Of this building *Palladio* was peculiarly proud. The lower story is Doric: a continued portico; and it is perhaps the finest modern example of any magnitude in which the bull's skull and patera, to us, so unmeaning, are introduced. The general design is bold, and the interior arranged with great skill.

Palazzo Tiene: rustic-work, and grand. Had it been completed, it would have been the largest in the city. It is by *Scamozzi*; at least he seems to claim it as his, though by some it is said to be after the designs of the noble brothers *Marc' Antonio* and *Adriano di Tiene*, for whom it was erected.

Palazzo Porto (but for which the stranger must inquire under the name of *Ca' del Diavolo*), a very beautiful fragment and of singular design, the pedestal of the Composite columns of the façade being as lofty as the windows of the ground floor. It is doubtful whether it is by Scamozzi or by Palladio.

Palazzo Valmarana, by *Palladio*, only partly completed: Composite. The architect had much difficulty in adapting his plan to the site assigned to him.

Palazzo Trissino, by *Scamozzi*: very splendid, and partly imitated by Inigo Jones in one of the houses on

the west side of Lincoln's-Inn-Fields. Here we have the arrangement suggested by the loggie at the Basilica, employed not as one window but as three, forming the principal compartment of the front, and as such frequently employed at Venice.

Casa del Palladio, supposed to have been built by him; but it is more probable that it was erected from the designs of a Venetian nobleman (Pietro Cogollo), for his own use, about 1566. It is a very Palladian adaptation of a triumphal arch.

Palazzo Trenta, also by Scamozzi: much plainer than the preceding. "Here the Venetian window is brought out nearly with the familiar *outline*, but with an entirely different *meaning*. It is large in size, so large as to form the principal feature of the building, the arch supporting the entablature of the façade, and being, in fact, the opening or end *loggia* of the chamber within. Dwarf this window to half its size, and place it, as we do, in the wings or sides of the building, and it becomes utter poverty. In fact, the *Venetian window* has been as much misapplied by the copyists of Palladian building, as the Gothic cathedral window has been by the copyists of Gothic building. I make these observations to you, because it is instructive and amusing to walk Vicenza, thinking of the manner in which the lessons of these architects have been applied or misapplied at home." — *MS. Journal.*

Teatro Olimpico, if not the finest, yet the most curious of the works of Palladio. The Academia Olimpica of Vicenza had been accustomed to act translations of the ancient Greek tragedies, and *Andrea Palladio* being a member, they employed him to give the designs for this fabric, of which the first stone was laid on the 23d of May, 1580; but, in consequence of the death of the architect, which followed almost immediately afterwards, it was raised and completed by *Scilla Palladio*, his son. He followed, as strictly as he could, the text of Vitruvius and the remains which existed. The scene, which is fixed, represents the side of a species of piazza from which diverge three model streets of carved wood, real elevations, but diminishing in size as they recede in the perspective. The effect is unhappy; there is neither reality nor illusion. The twelve rows of elliptic seats rise according to the antique model. For the colonnade which runs round the summit, Palladio could have no authority. Without doubt, when well filled with gay dames and courteous cavaliers, the coup d'œil was, as the newspapers say, imposing: empty, it is wretched and forlorn.

The *Pinacoteca* contains a small collection of not undubious pictures: a Madonna, may be by *Guido*; a Holy Family ascribed to *Titian*; and some others. There is also a public library, which has some curious manuscripts.

The country round about Vicenza is beautifully varied with hill and dale. About three quarters of a mile from the city is the *Monte Berico*, celebrated on account of the sanctuary erected upon the summit in 1420, in honour of a supposed apparition of the Virgin. It is nearly joined to Vicenza by a continued range of arches. You first pass between noble avenues of plane trees skirting meadows, which, on the Sunday evening, are the favourite drives of the nobility and gentry of Vicenza. They rush about in their carriages at full speed; and, as at Bergamo, the general look of the handsome equipages and well dressed company which they contain, conveys a high idea of the comfort of the country. The white veils of the young ladies, so becomingly thrown over their heads, appear as a pleasing national costume. The dress of the *contadine*, though quite as good of its kind, is far less graceful. Most of these damsels prefer men's black beaver hats, certainly the ugliest head-covering ever invented. Each of the arches of the *Portici del Monte* bears

the shield, or device, or name of the fraternity or individual at whose expense it was erected. There is no peculiar beauty in the architecture; but the impression produced by the long succession of pillars and arcades is very striking.

The *church*, which is partly Gothic, is richly adorned. It contains some very good specimens of *Mantegna*; a picture with many Saints introduced, signed and dated by the painter, 1500. Another, the Adoration of the Magi, 1528: this is reckoned one of his best pictures. In the refectory, a capital *Paul Veronese*; Our Lord received by St. Gregory as a traveller or pilgrim. The belfry or campanile of the church is unfinished, and asks for contributions.

The view from the summit of the hill is magnificent. "Imagine to yourself an enormous flat, which presents something like the shape of a bow, the arc of which is formed by various mountains that are apparently united. Facing the north, you have to the west, but at an immense distance, the mountains of *Friuli*: to the east are the *Euganean* hills; and to the south, with his back to which the spectator stands (and this forms the central part of the arc, with a projection towards the chord), are the *Colli Berici*, or Vicentine hills, which appear to be an offset from the Alps. These seem from behind to join the *Euganean* and *Este* hills, and the mountains of the *Friuli*. All is plain between these and the chord, that is, to the utmost extent of the visible horizon, unbroken by the slightest apparent undulation of surface, and rich in wood, vineyards, and in grain. To give you something of a more accurate idea of the extent of this, we may select the space which lies between this place and Padua, a plain every part of which is visible to the naked eye in ordinary weather. This, by the road, which is sufficiently straight, is distant 18 Italian or English nautical miles (that is, 60 to a degree). Allowing, therefore, 2 for deviations (and the road is remarkably straight), they might yield 20 English miles in a level line. When you have wearied your sight with the northern view, take post on the western side, and you have again a perfect plain, but of no great extent for this country: this is bounded by mountains, and in it lies the city of Vicenza.

The north offers the most extraordinary contrast to the south, for you have here a sea of mountains, which, in appearance, runs as far as the Alps. On the top of the *Monte* is a casino, the opposite windows of whose saloon command this extraordinary prospect, north and south." — *Rose's Letters.*

It must also be added, that the plain and the hills are everywhere dotted with villas and towns and cities; peopling the landscape without destroying its amenity.

Near the *Porta del Consilio*, just out of Vicenza, is a remarkable tower, dark and deeply machicolated, which forms rather a prominent object in the view from the *Monte*, and such as to excite curiosity. It was originally the *March tower* between Lombardy and the Venetian states; and it is now used as the belfry of an adjoining church. Near Monte Berico is the *Rotonda Capra*, so well known as Palladio's Villa, copied by Lord Burlington at Chiswick, "and, speaking with all the respect due to his taste, spoiled by him, though very necessarily, in the copy, by the filling up of the fine open porticoes, so as to render them parts of a comfortable dwelling-house. To have lived in Palladio's villa, as he designed it, on the banks of the Thames, the whole fabric would have required to have been put *into* a conservatory." — *MS. Journal.*

Just beyond the *Porta di San Bartolomeo* is the *Palazzo Trissino in Cricoli*, very interesting, both on account of its beauty, and as having been the residence of the celebrated Giovanni Giorgio Trissino, whose name appears

on the architraves of the upper windows. Trissino was a poet of considerable eminence; and it is said that the palace was built from his designs. The honour is contested for Palladio, but there is a decided originality in the plan, which quite leads us to believe that the poet was its author.

Vicenza is said to be particularly liable to fevers. The wine grown in the neighbourhood is considered as the best table wine in Lombardy — and bad is the best.

The baths of *Recoaro* are about 3½ posts from Vicenza; there are two intermediate relays, the first at *Palazetto* (1½), and the second at *Valdagno* (1). They are principally visited during the months of July and August.

The road from Vicenza to Padua abounds in villas and pleasant gardens, and the soil seems to suit all exotics remarkably well. The catalpa and tulip tree flourish by the side of the road, and you see the crimson trumpet-like flowers of the Bignonia festooning most luxuriously over the walls.

1½ *Arlesega.*

Mestrino between the torrents Cirisone and Brentella.

1 PADUA (*Inns*, La Stella d' Oro, fairly good. L'Aquila d' Oro. La Croce d' Oro).

Cafés several; but the *Café Pedrocchi* is really a species of national monument from its splendour. The exterior is of marble, the style, Italian-Gothic, and remarkably good; it is curious to see the pattern of an ancient palazzo revived for such a purpose. While the building was in progress, Pedrocchi was present every evening, and paid all the workmen ready money, and always in old Venetian gold. He had been left in poor circumstances, and lived in a ruinous little old house upon the site of his present Fairy Palace, which, falling into decay, he was compelled to pull down. Suddenly, he abounded in riches — as many stories are now afloat concerning hidden treasures and yet more awful things, as would furnish materials for a legend; and thus was the present magnificent structure raised. During the building, portions of an ancient Roman edifice were discovered, and the marbles so found have been employed in the slabs and pavements of the salone.

Booksellers. Zambecarri has a good choice of old and new books; but the former at very high prices.

Padua is perhaps the oldest city in the north of Italy, and the one abounding most in traditions, propagated from age to age. The foundation of Padua by Antenor was so universally accredited by the Romans, that it seems to require a more than usual degree of scepticism to disbelieve an event involving no vast improbability or inconsistency, unless we renounce the whole history of Ilium as a baseless fable.

"Antenor potuit, mediis elapsus Achivis,
Illyricos penetrare sinus atque intima tutus
Regna Liburnorum, et fontes superare Timavi:
Unde per ora novem vasto cum murmure montis
It mare proruptum, et pelago premit arva sonanti.
Hic tamen ille urbem Patavi, sedesque locavit
Teucrorum, et genti nomen dedit, armaque fixit
Troia. Nunc placidâ compostus pace quiescit."

Æneid. lib. i. 243. 249.

"*Antenor*, from the midst of Grecian hosts
Could pass secure, and pierce th' Illyrian coasts:
Where rolling down the steep, Timavus raves,
And through nine channels disembogues his waves.
At length he founded Padua's happy seat,
And gave his Trojans a secure retreat:
There fixed their arms, and there renewed their name,
And there in quiet rules, and crowned with fame."

DRYDEN'S Virgil.

Cities must have had founders; and though we have lost the journal and log-books of the Trojan fugitives, there is no necessary reason for refusing to believe that we have as much of their real history as historical poetry could

preserve. Perhaps more credit would have been given to this tradition in our critical age, were not the *tomb of Antenor* shown to attest it; a perplexing relic, and upon which it is difficult to pass a judgment, even when it stands before you.

In the year 1274, when the workmen were laying the foundation of the Foundling Hospital, a large sarcophagus of marble was discovered, containing a second of lead, and a third of cypress wood. In the third reposed a skeleton, larger than the ordinary stature of men, grasping a sword in the bony hand; and an inscription upon the inner coffin was interpreted to indicate that the tomb belonged to Antenor. The discovery, like that of the bones of Livy, which we shall soon have to notice, excited the greatest enthusiasm, and the remains of the founder of the city were deposited in the church of San Lorenzo. Though a pagan, Antenor was admitted into holy ground. To the same church the sarcophagus was removed; and an inscription composed by *Lupato de Lupati*, by profession a doctor of laws, and by amusement a poet, was engraved upon the monument, which still exists in excellent preservation. When Alberto della Scala visited Padua in 1334, the sarcophagus was opened; and he requested as a gift the sword of the Trojan hero. The church has been demolished, but the sarcophagus has been spared. It stands at the corner of a street, beneath a *baldacchino*, or canopy of stone; and whatever may be thought of the details of the story, it is unquestionably antique, though of what age, it is difficult to decide; nor has the monument ever yet been drawn with any degree of accuracy. The affection shown by the Paduans to this relic affords a curious illustration of the constant clinging of the Italians to the past Italy. It is not unimportant to add, that ancient medals, to a large amount, were also discovered near the spot where the tomb was found.

"Padova la Forte," which yet contains 40,000 inhabitants, has a grave and learned aspect. Long rows of arches, generally pointed, support the houses. Irregular *places* — wide-stretching tracts of desolate waste on the outskirts — all add to its strange solemnity: may it never lose its peculiar character! — Old Italy still remains predominant in this ancient seat of solid learning. The whole city is one vast monastic precinct, and the remarkable structures which it contains harmonize happily as parts of the singular picture which it affords.

As the structure most peculiar, most national, most imbued, as it were, with the history and traditions of Padua, we must, perhaps, select the *Palazzo della Ragione*, built by *Pietro Cozzo* between 1172 and 1219, which extends along the market-place: a vast building, standing entirely upon open arches, surrounded by a Gothic loggia, in which, as usual, many of the smaller members are quite in the Romanesque style. The east end is covered with shields and armorial bearings, possessing, as these tokens of past races always do, a sad interest as memorials of decline and decay. To the Broglio of the Lombard cities it has no resemblance. It bespeaks another people, other customs, other laws. A vast roof, like that at Vicenza, towers above the edifice, rising, perhaps, half as high again as the walls upon which it rests. This roof is said to be the largest, unsupported by pillars, in the world. The hall is about 260 feet long, 80 broad, and as much in height, slightly rhomboidal in the ground plan; but the irregularity is scarcely perceptible from the great size of the room.

The history of this hall is as remarkable as its aspect. In the year 1306 there came to Padua a renowned architect and engineer, an Austin friar, *Frate Giovanni* by name. He had travelled far and wide, in Europe and in Asia, to the very Indies, and he had brought

back plans and drawings of all the buildings which he had seen; amongst others, a drawing of the roof of a great palace in India, beyond the sea. This design greatly pleased the Paduans, and they requested him to roof their hall (which had previously formed three chambers) in like manner; and *Fra' Giovanni* assented, asking no other pay excepting the wood and tiles of the old roof, which he was to take down.

The interior of this hall utterly defies the pencil. A scanty proportion of small apertures, which can hardly be called windows, dart their rays in every direction, cutting the eye by their sharp light, but hardly dispelling the gloom of the huge concave. The great ribs of the coved roof almost touch the ground, and the whole is closely covered with the strange mystical paintings, designed, it is said, by Giotto, according to the instructions of the great physician, astrologer, alchemist, and (suspected) magician, *Pietro d'Abano* (born 1250, died 1316). "Pietro d'Abano was the first reviver of the art of medicine in Europe; and he travelled to Greece for the purpose of learning the language of Hippocrates and Galen, and of profiting by the stores which the Byzantine libraries yet contained. He practised with the greatest success; and his medical works were considered as amongst the most valuable volumes of the therapeutic library of the middle ages. And if the 'Conciliator differentiarum Medicorum' really effected what its title promised; if he, Pietro d'Abano, were really and truly the man, who *could* decide when doctors disagree, we can only regret that the faculty have allowed his books to relapse into undeserved obscurity."—*MS. Journal.* His bust is over one of the doors of the hall: the inscription placed beneath it indignantly repudiates the magic and sorcery ascribed to him; but the votaries of the occult sciences smiled inwardly at this disclaimer. His treatises upon necromancy, geomancy, and amulets and conjuration, were circulated from hand to hand. The gloom of the hall was such as Michael Scott might have delighted in, and where the father of the "noble lady," the "clerk of fame,"

> . . . "learned the art that none may name,
> In Padua far beyond the sea."

The paintings, forming 319 compartments, have been repeatedly damaged by the elements of fire and water, in 1420, 1608, 1744, and 1762; but the very marked antique character, as well as the general beauty of the designs, fully prove that these repeated restorations have not diminished their integrity; and, indeed, the singular veneration paid by the Paduans to the memorials of their ancestors, would alone have prevented any material innovation. The figures are painted upon a very dark blue ground, from which they come off most forcibly: some have considerable taste and beauty — all much expression. The paintings fall into several classes. The constellations — sacred subjects — apostles and saints — the winds and elements — allegorical figures of Virtue; — but the principal series, and which seems to govern the whole, consists of the months of the year, with their ruling planets and constellations; the employments of the month, and the *temperaments*, assigned, according to astrological rules, to those who are born under the different astral combinations. The apertures, or windows, are said to be so disposed that the solar rays in each month travel along the representatives of the signs and planets then in ruling activity. In this extraordinary gallery, the following may be remarked, either for their beauty or singularity: — Justice and Prudence; portrait of Dante, under the personification of Sagittarius; Pisces, under which is a young

woman supporting an aged person with great tenderness; also a very beautiful kneeling figure; generally, the representations of the trades and occupations of human life.—The Coronation of the Virgin—the Magdalen—and Saint Paul in prayer.

At the top of the hall is the so-called monument of Livy. Like the astrologer, he was born at Abano; but both are claimed as Paduans, in consequence of Abano being in the Patavinian territory. According to an immemorial tradition, Livy's house, or at least the site of it, can be pointed out in the Strada di San Giovanni; and, in the year 1363, an inscription was found near the church of Santa Giustina, purporting to have been placed there by Titus Livius, to the memory of Livia, his fourth daughter; which inscription the monks built into the walls of their church. Some time afterwards, in 1413, a tesselated pavement was discovered, beneath which was found a leaden coffin, containing a skeleton, which was immediately supposed to be that of Livy himself. The discovery excited the greatest enthusiasm, and it was determined to place the remains in the palazzo. The translation took place with as much pomp as if Livy had been a tutelary saint. The bier was covered with cloth of gold, and it was carried by the noblest and most eminent of the citizens and professors of Padua. The relics were divided: the jaw-bone was deposited in the Cancellaria; and Alfonso of Arragon, King of Naples, despatched (1450) a special embassy to request the gift of an arm-bone, which was conceded by the Paduans, as appears by an inscription on a marble tablet over the door. The inscription found at Sta. Giustina has been let into the wall; and statues of Minerva (or, as some say, Eternity) and Fame, the Tiber and the Brenta, have been added: above is a bust, upon which are engraved the letters P. T. L. E., which, with some-what of Oldbuck's sagacity, are explained to signify *Patavini Tito Livio Erexerunt*. Besides the foregoing, there are some modern inscriptions to his honour. The bones, however, are placed over one of the lateral doors, leading to the Uffizio della Sanità. "The whole tone of these discoveries and dealings, the strange enthusiasm and the probable falsehood, render these monuments interesting comments upon the spirit prevailing in Italy during the dawn of the revival of letters."—*MS. Journal.* Over a third door is the basso-relievo representing the celebrated jurist *Paulus*, who, flourishing in the age of Alexander Severus, contributed more than any other individual to the formation of the system of the code of the civil law.

Alberto Padovano, commemorated over another doorway (died 1323), was a preacher of extraordinary eminence in his day: *Speron Sperone* also has a statue. It was erected at the public expense in 1594, or, as it is quaintly expressed in the inscription, A. U. C. 2712. Hallam considers Sperone's tragedy of *Canace* as a work of genius; and his Dialogues, a humble imitation of Plato, may have been valued, when well-turned phrases were accepted as an equivalent for meaning.

Such tributes to literary eminence are sufficiently common, but the bust erected, 1661, by the city to the memory of *Lucrezia Dondi*, is, perhaps, unique: it bears witness to her virtue and to her death, under circumstances nearly similar to those of her Roman namesake. Lastly, in this strange assembly, is *Belzoni*, represented in his Turkish dress, between the two Egyptian statues which he presented to his native city. No circumstance in poor Belzoni's life pleased him more than his being able to present these trophies to Padua. He thought nothing of himself in the matter; the glory of Padua alone concerned him; and it was touching

to witness the affection with which his heart turned to his home. A very beautiful medal was struck by the city as a token of their gratitude, in addition to the bust thus placed in the hall.

At one end of the hall is the *lapis vituperii*, of black granite, upon which debtors cleared themselves, by their exposure to shame—the altar of insolvency. A meridian line crosses the hall: the ray of the sun passes through a hole decorated with a golden face in the roof. The whole structure is now exceedingly neglected and forlorn. In the adjoining Cancellaria are kept the archives of the city. The decrees are written in parchment books of great beauty, and would probably well repay the investigation of Italian antiquaries.

Painting received its first great impulse in Padua from Florence. Giotto passed many years of his life in Padua, and it is on the shores of the Brenta, and not of the Arno, that his finest works are now found. Whether *Giusto de Menabuoi*, a Florentine also, was his pupil, is uncertain, but he followed in the same style, and having settled here he is usually called *Giusto di Padova*. About the same time flourished *Guariento di Padova*; he has a good deal of invention, and is often very graceful in his groups. He cannot be called an imitator of Giotto, yet he exhibits no marked departure from the earlier style. An entirely new direction was given in the fifteenth century by *Francesco Squarcione* (d. 1474). Squarcione formed himself much upon the study of the antique: he travelled not only throughout Italy but in Greece, and is certainly the first traveller who ever visited that country for the purpose of studying ancient art. He made great collections, not only of drawings and casts, but of antique objects; and on his return to Padua, he threw open his collections, and instituted a species of academy, to which pupils resorted from all parts. He is said to have formed 137 able pupils, hence he was called the *Padre de' Pittori*. The school thus formed by Squarcione, "has the merit," says Kugler, "of having been chiefly instrumental in introducing the rich results of an earlier long-forgotten excellence in art (viz. the remains of ancient sculpture) to modern practice, and of having led the way in applying them. Generally speaking, its peculiarity consists in a style of conception and treatment more plastic than pictorial. The forms are severely and sharply defined: the drapery is often ideally treated according to the antique costume, so much so, that, in order to allow the forms of the body to appear more marked, it generally appears clinging to the figure. The general arrangement more frequently resembles that of basso-relievo, than of rounded groups. The accessories display, in like manner, a special attention to antique models, particularly in the architecture and ornaments: the imitation of antique embellishments is very perceptible in the frequent introduction of festoons of fruit in the pictures of this school. The study of sculpture introduced, however, an exaggerated sharpness in the marking of the forms, which sometimes bordered on excess. In the drapery, the same imitation led to the use of a multitude of small, sharp, oblique folds, which break the large flowing lines, and sometimes even injure the effects of the leading forms."

Of the scholars of Squarcione none was more distinguished than *Andrea Mantegna* (1431—1506), and Squarcione had so much affection for him that he adopted him as his son. Mantegna having been called to Mantua by Lodovico Gonzaga, that city became the chief seat of his exertions. His outlines are remarkably fine, and he is thoroughly learned in his designs. We have some of his very best works at Hampton Court, but, as yet, we have

scarcely learned to appreciate them. In later periods, *Alessandro Varotari* (1590—1630), surnamed *il Padovanino*, is the chief pride of Padua. He was the son of *Dario Varotari*, himself a good artist; and he formed himself very much upon the study of Titian, whom he imitated with great success. He is gay, bright, cheerful, full of *brio;* and excels most in historical and fancy subjects.

The *Duomo* claims *Michael Angelo* as its architect; but it was two centuries in progress, not having been completed until 1754, and it is probable that, if the great *Buonarotti* were the designer, his plans were not fully carried out. At present it offers neither beauty nor majesty. Some works of art, however, deserve notice. The best picture which the church contains is a fine copy by *il Padovanino* from *Titian*, long supposed to be an original: indeed, there are many who will not yet give it up. It is a Virgin and Child.—By *Francesco Bassano* are two pictures: the Flight into Egypt and the Wise Mens' Offering; both well coloured. — *Sassoferrata:* a Virgin; and a Pietà by a good, though unknown, ancient master. Here are the tombs of *Speron Speroni* and of *Giulia Conti*, his daughter. A modern bust of Petrarch, who held a canonry in the cathedral, by *Rinaldi*, Canova's scholar, has been recently placed here; there are also two others, respectively in honour of Benedict XIX., and Cardinal Rezzonico, afterwards Clement XIII. These last are curious monuments of the feeling prevailing in the Romish church of the value of any concession proceeding from the pontiff. What had the pope done for the canons to deserve this token of gratitude? He graciously granted them the privilege of wearing their pontifical copes in the choir. And what had Rezzonico done? Why he had asked the favour for them.

The sacristy, pillaged and spoiled by the French, contains some curious early liturgical manuscripts; a vase for the holy chrysm of Byzantine manufacture, and other relics.

The *Baptistery* has much more interest than the Duomo. It is a fine Lombard building of the twelfth century, belonging to what may be termed the second class of these buildings; namely, those erected in imitation of the baptisteries of the first period of romanesque architecture, such as at Novara and Brescia, and which, when unaltered, are invariably of the Corinthian order, and almost as invariably are said to have been heathen temples. This *baptistery* then belongs to the second or imitative class, of which the traveller will find many other examples (as at Parma and Cremona), and he will do well to keep its peculiarities in mind.

Walls and cupola are entirely covered with frescoes, executed at the expense of Fina Buzzacarina, wife of the elder Francesco di Carrara. Both *Giusti* and *Aldighiero di Zevio* are thought to have been concerned in the work. Those on the cupola are most singular. In the centre, a gigantic figure of our Lord surrounded by concentric circles of angels, saints, and martyrs, the celestial hierarchy, and the assembly of the blessed rising tier after tier. It is quite evident, that the artists have followed the ancient mosaics and tried to improve upon them, but not successfully. The recess for the altar has subjects from the Apocalypse, which, treated in the dry hard manner of the middle ages, exhibit the terrific bordering upon the ludicrous: in short, a Dantesque feeling. Other parts have representations of Paradise and Scripture histories. All have much of the sentiment of Giotto; great purity of design, and variety of expression; some portions have been retouched in 1806, but they are perishing rapidly, and should be carefully copied before they are lost. The portraits of Fina Buzzacarina, several princes of the house of Carrara, and one called Petrarch, are all introduced on these walls. Petrarch and Laura must often have been very

unlike themselves, if all their portraits are true. It may be suspected that both fancy and wilful deception began to furnish *illustrations* of Petrarch at an early period; and if you collect his portraits, you may please yourself amongst a wonderful variety. The ancient altar-piece of the 14th century is worthy of notice; and affixed to the exterior is a stone, inscribed to the memory of Domenico and Daniele, the brother and son of Guido the artist.

Biblioteca Capitolare. — Petrarch may be reckoned as one of the founders of the *Library of the Duomo.* It contains many early printed books, and several inedited manuscripts. Amongst others, various essays and letters of Speron Speroni, and some splendidly illuminated missals, also various ancient pictures. A Virgin and Child, by *Nicolo Semitecolo* of Venice, 1367, is much valued as a species of document in the history of the Venetian school. Over the door of the library is another portrait of the Laureate, which was originally painted upon the walls of the house in which he dwelt when he resided at Padua under the protection of Carrara. The house was demolished in 1581; but the fresco was cut from the wall and thus preserved. This portrait is reckoned one of the best, subject to the liberty of choice to which we have before alluded.

The *Palazzo Vescovile* has been modernized. It contains several frescoes by *Montagnana*, a clever pupil of Giovanni Bellino, painted about 1495. In the chapel, in particular, are the Apostles in chiar'-oscuro; and the altar-piece, by the same artist, is a valuable specimen. A very large painting by *Ricci*, representing the plague at Padua in 1631, is interesting for its truth, and some of the figures have much of the grace of Guido, of whom Ricci was a pupil.

Padua is said to be the *Fatherland* of striking clocks; and that which stands in the great battlemented tower in the Piazza de' Signori, adjoining the cathedral, is claimed as the contrivance of *Giacomo Dondo* or *Dondi.* It was erected in 1344, at the expense of Ubertino di Carrara; the works, however, having been made by the cunning smith, Antonio Padovano. "Besides the four and twenty hours, it tells the course of the sun and the aspects and phases of the moon, and yet goes as merrily as the day when it was first made. Dondi obtained such celebrity for his performance that he acquired the surname of *Horologio.* It passed to his descendants, and the family of 'Dondi dell' Orologio' still flourishes in wealth and prosperity, and every church clock throughout the world proclaims, when it strikes, old Dondi's memory. Some recent writers have laboured to deprive Dondi of the credit of this clock, but it is better not to believe them. I don't." — (*MS. Journal.*)

This tower of the clock forms the centre of the *Palazzo del Capitano*, which occupies one entire side of the Piazza de' Signori. It is in a mixed style: the exterior, by *Falconetto*, the staircase is attributed to *Palladio*: it is remarkably fine. The building is occupied and let out for various purposes; part is used as the Bettoni printing-office.

Often as the remark has been made in the course of this work, that the *Gothic* of Italy wholly departs from the real or supposed rules which regulate its transitions and stages, there is no example which to us tramontanes appears more heterogene and heterodox than the great wonder of Padua, the church of *Sant' Antonio*, begun by *Nicolo Pisano* in 1230, and brought nearly to its present form in 1424. Seven domes, and three minaret spires, bear a general resemblance to St. *Mark*; but a much nearer affinity to the mosque of the moslem, and tell us intelligibly that the architect was impressed by the bright variety of Baldac or Cairo. Other portions remind us of France, such as the gallery, or range of pointed arches in front, where we retrace Rheims or Nôtre Dame.

Within, the lofty polygonal apsis, with elongated pointed arches, and the rich Gothic screens which surround the choir, also attest what we have before noticed — the partiality of the Franciscans to the Gothic style, which, in Italy, they seem to have considered as more peculiarly their own.

In front of the church is an irregular but very picturesque *place*, partly formed by the conventual buildings which are now tenenanted, the friars having been recently restored. Here we must stop, not only to contemplate the fine and varied outline of the church, but also the equestrian statue of "Gatta Melata," by Donatello, a production full of vigour, though ill managed in parts. Donatello did not attempt to give any ideal beauty to the horse, and the head and neck of the steed are clumsy. The countenance of the rider, without doubt a portrait, is ordinary; and Erasmo di Narni, for such was the real name of the Condottiere (Gatta melata, or honied cat, being an epithet, or *nom de guerre*), does not appear to have risen above the ordinary standard. He was a brave mercenary, and nothing more.

The character of the exterior of the church is rather that of simplicity in its ornaments, which are few, plain, and large; — within, it presents an overwhelming mass of decoration and enrichment. In this scene of splendour, the chapel of *the Saint*, "*il Santo*," — (for thus is Anthony honoured at Padua) — appears as a blaze of gold and silver and brilliant marbles, illuminated day and night by the golden lamps and silver candlesticks, and candelabra borne by angels sending forth the flames, which burn before the shrine. There used to be three golden lamps; now there are only two. The one which is wanting was given by the Grand Seignior, and melted down to defray the contributions imposed by the French, thus paying the infidels of the revolution with the proceeds of the gift of the believing unbeliever. The French threatened to carry off or destroy the relics of the patron saint; and an hundred thousand francs were extorted by way of ransom. The chapel is in the richest style of the 16th century; bold and original, and exhibiting in its sculptures, which spring, as it were, out of every portion, not merely great cleverness of design, but the highest degree of mechanical skill. It was began in 1500 by *Giovanni Minello*, and *Antonio* his son; continued by *Sansovino*, and completed (except as to some subordinate portions) by *Falconetto* in 1553. It is a species of hall, standing upon sixteen arches; the five in front are open. Possibly the identity of the style with that of the rich deeply coloured buildings, introduced in ancient pictures, may prepossess in favour of its irregularities, such as the heresy of the Corinthian capitals supporting the springing arches. The two richly worked pilasters are by *Perone* and *Matteo Agleo*. A large and singular series of sculptures by various artists surround the walls; the best are by *Tullio Lombardo*, *Sansovino*, and *Danese Cataneo*. In the centre is the shrine: the statues of St. Anthony, St. Bonaventura, and St. Louis, by *Titiano Aspetti*, amongst its ornaments, complete as it were, the *population* of the structure, in which, perhaps, from the constant effect of artificial light, spreading under the vaulting, the sculptures seem to acquire an almost preternatural vivacity. The two fine sculptures on the sides of the sarcophagus are the work of *Oratio Marinale*, 1450, and *Filippo Parodè*. They support two of the candelabra.

Opposite to the chapel of the saint, is that of *Sta. Felice*. It is separated from the body of the church by a screen of five full-proportioned Gothic arches of yellow marble, above which rises a species of entablature of coloured marbles disposed in scales, altogether most singular and strange,

The whole of the wall and vaulting is covered with excellent early frescoes, by *Jacopo Avanzi* and by *Aldighiezo di Zevio*; though much the worse, however, for their recent restorations: the subjects are taken partly from the legendary history of St. James, to whom the chapel was originally dedicated, and partly from the Gospels: they are very striking even in their present state. This chapel, dark and crypt-like, forms a curious contrast to the brilliancy of that of the Saint on the opposite side.

Immediately behind the modern altar, is a very fine composition between two marble columns; this formed the altar-piece to the original altar; the subject is the Crucifixion. To the right, and separated from it by one of the columns, the soldiers are casting lots for the garments of Christ. The skill displayed in this composition, seems almost in advance of the age (about 1376) of the painter's. Nothing can be finer than the groups — nothing more true than the expression. To the left of the Crucifixion, and separated from it by a marble pillar, is the crowd following Jesus from the city; one group is particularly beautiful: it is a woman supporting the fainting figure of the Virgin Mother, followed by another, who is leading along her own infant son. In the picture of the Crucifixion itself, there is a beautiful figure of a young man at the foot of the cross: probably the disciple whom Jesus loved, and near him a woman weeping, full of nature, and remarkable for the grandeur and gracefulness of her drapery. Farther on, to the right of the Crucifixion, there is a tomb, probably corresponding in height with the original altar; the space above it is filled with the picture of the Resurrection. Another tomb on the opposite side, contains the remains of the founder of the chapel; the picture over it represents the Taking down from the Cross — the Angels are exquisite. These five pictures by *Avanzi* and *Zevio*

N. Ital.

fill the whole side of the chapel opposite the entrances; they are each under a pointed arch. Over them the space is divided into three parts, each also canopied by a pointed arch, and filled with a picture; but the darkness of the chapel prevents the subjects being distinguished.

A long narrow window is in the end of the chapel, to the right of the entrance. One of the compartments on that side contains the picture of the Virgin and Child, engraved by D'Azincourt; the others are filled up with scenes from the lives of St. Christopher and other saints. The opposite end is divided into irregular compartments, and painted by the before mentioned artists with subjects from the Scriptures and from legends.

The presbytery and choir, divided from the rest of the church by the Gothic screens and bronze balustrades of later date, fully preserve their character of splendour. *Donatello* was called in for the purpose of contributing to the adornments, and he has left the bronzes which decorate the high Altar, pure, sharp, and simple, somewhat meagre in the outlines, but marked with the genius of the master in every line. By Donatello, also, is the great bronze crucifix, and a basso-relievo over the door.

Cicognara points out as the finest work of art in this most sumptuous sanctuary, the great candelabrum of bronze, executed by *Andrea Riccio*, standing near the high altar, the result of ten years' uninterrupted labour. It is a species of cinque-cento adaptation of the antique form. The human figures possess exquisite grace and simplicity, but the designs exemplify the ascendancy which classical imitation was gaining over Christian art, and how it was debasing it by the admixture. Four emblematical figures upon the "zoccolo" have occasioned much perplexity to the commentators. They have been explained as representing astrology, music, history, and cosmography.

But these interpretations are more ingenious than satisfactory; and it is difficult, for instance, to discover astrology in the representation of Jupiter in his chariot.

In the presbytery are other very fine bronze basso-relievos by the same master: David and Goliath; and David dancing before the Ark.

The sepulchral monuments, which are numerous, are generally in a grand and impressive style. The *Contarini monument*, erected in 1555, at the expense of the republic, is from the design of *Sanmicheli*, the sculptures being by *Vittoria* and *Danese Cattaneo*. *Vittoria* here appears to great advantage: his figures have wonderful movement. *Sanmicheli* also designed the fine, though simple, monument of *Cardinal Bembo*; on which the sculptures are by *Cattaneo*. A third, and perhaps the best, specimen of *Sanmicheli* is in an adjoining cloister. This last composition affords a most instructive lesson as to the mode of employing architecture, properly so called, in a sepulchral monument; but the name of the party for whom it was erected is not known. There are several cloisters abounding with these monuments, exhibiting a strange and mixed multitude. Cesarotti, the pedantic and Frenchified translator of Ossian and Homer (died 1808), is buried in the church. Sant' Antonio is watched by dogs of a peculiar breed, and who execute their duty with extraordinary and amusing sagacity.

The *Scuola di Sant' Antonio* adjoining the church, and now re-occupied for conventual purposes, contains some fine frescoes by *Titian* and *Campagnola*, representing the miracles ascribed by legendary fame to St. Anthony.

Close to *Sant' Antonio* is the small church of *San Giorgio*, containing some very fine frescoes by *Avanzi*, painted in 1377. — *Aldighiero* helped him here also.

Santa Giustina is supposed to have been erected on the site of the Temple of Concord. It was repeatedly built, and as frequently ruined. The fabric raised after the destruction of the city by Attila, was thrown down by an earthquake in 1117. In the thirteenth century, it was rebuilt. Four very fine and curious couchant griffonized lions, standing at the top of the flight of steps in front of the present structure, are vestiges of the earlier church. Their workmanship is exceedingly clear and bold: one, is grasping a warrior in chain armour, the details beautifully made out: another, is strangling a serpent. They occasion great regret for what is lost. The present church, which by no means compensates for the old Basilica, was begun in 1502, by *Frate Girolamo da Brescia*, and completed 1532-1549, by *Andrea Morone*. The first architect seems to have contemplated a Gothic building in the style of Sant' Antonio: the last adopted a pure Italian style, much resembling that of Palladio; some indeed say that Palladio gave the design. The façade is rough and unfinished; but the general view of the interior is good, from its proportions, its great expanse, and its massy piers and lofty cupolas; but it is as much like a hall as a church, and produces no sentiment of solemnity. The Martyrdom of Sta. Giustina, by *Paolo Veronese*, is the best picture in the church, but the upper division is heavy and laboured, and the groups at the top are badly and clumsily arranged. It is said that this defect arose from the interference of the prior, who insisted that the figures should be put in perspective according to *his* way. The probability, however, is, that this portion is not by Paolo. Other paintings are: — *Carlino* and *Gabriele Caliare* or *the heirs of P. Veronese*, the Conversion of St. Paul. — *G. Maganza*, Totila, King of the Goths, falling before St. Benedict. — *C. Rodolfi*, St. Benedict instituting his Order. *Liberi*, St. Gertrude supported by

Angels. — *J. Palma*, St. Benedict with St. Placidius and St. Maur; in the best style of this artist. A chapel below contains an ancient image of the Virgin, supposed to have been brought from Constantinople.

The fine cloister of this church offers beautiful perspectives. In a cortile adjoining, is a piece of sculpture, of the 11th century, which should be noticed as amongst the earliest specimens of *mediæval* allegory. It represents Mercy and Justice. The large cloister is a part of the older monastery. It contains the remains of a very curious and highly finished series of paintings of the life of St. Benedict, executed between 1489 and 1494, by *Bernardo Parentino*. Other parts of the cloister are by *Girolamo Padovano*, damaged, but still showing great talent. Some of the subjects are allegorical, and are difficult to be explained. The French converted this monastery into barracks; some of the paintings were whitewashed, others spoiled by the soldiery.

The Church of Sta. Giustina stands at the extremity of a very large irregular *place*, the centre of which is occupied by the *Prato della Valle*, an oval, surrounded by a small cut or canal, supplied by the waters of the *Bacchiglione*, and peopled with an army of statues. It was intended to limit these memorials to the great men of Padua; but inasmuch as even local fame could not supply a sufficient number of characters to fill the pedestals of the original design, they have been forced to enlist various worthies of other countries and all ages. Antenor, Tasso, Pietro d'Abano, Galileo; about eighty in all; two are by Canova, and many of the others shew much facility and knowledge. Gustavus of Sweden figures amongst these worthies. The "Lion of the North" has a full right to this station, for in 1609 he studied at Padua, and attended the lectures of Galileo; and in consequence of this, when his unfortunate namesake visited Padua in 1783, he requested permission to erect this statue of his great ancestor. The whole scene, though odd, has that pleasant effect which the mixture of statuary and verdure produces, even under less genial skies.

The form of the *Arena*, as well as the name which it bears, sufficiently indicates that it was a Roman amphitheatre. No traces of seats can be found, and most probably they were constructed merely of wood, as in the more ornamented structure of Pola. Here and there the Roman masonry can plainly be distinguished; but, in the middle ages, the Roman circuit was, like the amphitheatres of Nimes and Arles, converted into a place of defence by the noble family of Delesmanin, who crowned it with battlements; from thence it passed to the Scrovigni family, in the person of Enrico Scrovigno, the son of Reginaldo, defamed by Dante for his usury and avarice in the following verses, in explanation of which it must be recollected that the *blue sow*, the *Scrofa azzurra*, was the bearing of the family:

"E un che d' una scrofa azzurra e grossa
Segnato avea lo suo sacchetto bianco
Mi disse: Che fai tu in questa fossa?
Or te ne va; e perchè se' viv' anco,
Sappi che 'l mio vicin Vitaliano
Sederà quindal mio sinistro fianco.
Con questi Fiorentin son Padovano."
Inferno xvii. 64. 70.

"And one upon whose purse of argent hue
A lusty swine in azure colour stood,
Exclaimed: 'In this abyss what doest thou?
'Begone,—and since of life thou art not reft,
Know, Vitaliano, my rich neighbour there,
Shall take his seat with me, upon my left,
A Paduan I, 'mid Florentines am here.'"
WRIGHT'S Translation.

Enrico rendered the arena a complete castle; but he did more; about 1303, he built within its precinct the chapel of *Sta. Maria dell' Annunziata*, commonly called *Santa Maria dell' Arena*; but, whether as a domestic chapel, or for the use of the order of the Cavalieri di Santa Maria, has been much contested. This order of religious

chivalry was instituted, not for the defence of the faith in general, but for the worship of the Virgin in particular. They obtained large possessions; but, practising neither restraint nor exertion, they abandoned themselves to worldly luxury, whence they were commonly *Frati Godenti*; but, like the Templars, their career of luxury, vice, and profligacy, was justly stopped short by the papal authority; they were suppressed, and their property given to other orders, by whom it might be more worthily employed.

There is not, however, the slightest evidence that the chapel was ever appropriated to this order, or that the founder was a member of it. The inscription beneath his very curious statue in the sacristy, — "Propria figura Domini Henrici Scrovigni, militis de Arena" — and probably put up in his lifetime, only shows that he was a knight; and his dress is merely the ordinary "abito civile" of the time. We must, therefore, adopt the first supposition, that the chapel was erected for domestic worship, and not improbably in the opinion of the people, for the purpose of atoning for his father's sins. At this period, *Giotto*, then young, was working at Padua, and Scrovigno called in the Florentine to raise this fabric. It consists of a single aisle with a prolonged chancel or tribune, in a simple Gothic style. The unity of design apparent in the chapel and in the paintings, leave no doubt but that both resulted from the same mind; and what adds infinitely to their interest, is the knowledge we possess that Dante lodged with Giotto when the works were under his hand. That Dante suggested any of the designs cannot be asserted, but they fully breathe his spirit; and of all the existing productions of Giotto, we have none which, on the whole, are so perfect and genuine, or so truly exemplify the character and beauties of his style.

"The first aspect of the interior of this chapel conveys the feeling of the entire submission of the talent of the painter to the service of religion, a striving to render a perfect offering. From the azure roof, dotted with golden stars, to the marble pavement, no part is neglected. Time has somewhat dulled the once brilliant tints, but the silent decay rather enhances the solemnity of the scene, pervaded by deep and mystic piety. Giotto's paintings consist of subjects from sacred history and of allegorical representations. In the first, or the Scripture histories, he has depicted several of the traditions of the Apocryphal Gospels. These traditions were universally adopted in the middle ages. The professed object of the mediæval church in allowing pictures as the book of the unlearned, could not have been well attained, if these traditionary and in part conventional amplifications and representations of the Scripture history had not been retained. With respect to the subjects of the allegorical paintings, it must be recollected that ethics were engrafted upon theology; Virtues and Vices were technically defined by casuists and schoolmen, and became, as it were, the *genera* under which the moral precepts were ranged; and instead of considering them as mere *names* of doctrines, they became *beings*, and assumed a species of positive existence." — *MS. Journal.*

Over the entrance, is *The Last Judgment.* The expression of the Saviour, accepting the good and blessing them, is peculiarly grand and solemn. The general conception is taken from the Apocalypse. The groups of the blessed have great sweetness and beauty. Whether Giotto was helped by Dante in this composition has been much contested; the groups of the damned are full of Dantesque fancy. The vices of the clergy are brought forwards with peculiar prominence. In the centre, and not connected at all with the rest of the composition, Scrovigno

is represented, offering his chapel, which is accepted by three angels.

The general series is distributed into three ranges, of which the uppermost contains scenes from the *Life of the Virgin*, principally from the Apocryphal Gospels. (1) Joachim repelled from the Temple by the Priests, because he had not begotten any issue in Israel. The sadness of his countenance is beautifully expressed. (2) Joachim returns to his Sheepfolds, and prays during forty days and forty nights. (3) The Angel appears to Anna, and reveals that the prayers of her husband are heard. (4) The Sacrifice of Joachim. The hand issuing from the cloud is a symbol of its acceptance. (5) Joachim's Vision. (6) The meeting of Joachim and Anna at the gate of the Temple. "And Joachim went down with the shepherds; and Anna stood by the gate, and saw Joachim coming with the shepherds; and she ran, and falling on his neck, said, 'Now I know that the Lord hath blessed me.'". A most graceful composition. (7) The Birth of the Virgin. (8) The Presentation of the Virgin in the Temple; treated with great expression and delicacy. The youthful alacrity and spring of the Child is beautifully contrasted with the gravity of the High Priest. (9) The Priests having declared that the marriageable men of the House of David should bring their rods to the Temple, and that whosesoever rod should bud was to become the husband of Mary; they come, each man bringing his rod. (10) The Blessing of the Rods; painted with great depth and vigour of colour. (11) The Marriage of Joseph and Mary: the Virgin and the other female figures are full of tender and modest grace. (12) The Marriage Procession. This, perhaps the most beautiful picture in the series, is the one which has most suffered by damp. (13) The Salutation in two divisions: here the grace which Giotto imparts to his female figures is peculiarly discernible. This compartment is under (14), and forms the connecting link between the Life of the Virgin and that of our Lord, which forms the second series.

(1) The Nativity, injured; but the colouring yet in parts remarkably vigorous. (2) The Wise Men's Offering: the veneration and faith of the Magi admirably expressed. (3) Jesus brought to the Temple. Here also Giotto has availed himself with great effect of the contrast between infancy and age; and the drapery is managed with truth and skill. (4) The Flight into Egypt. (5) The Slaughter of the Innocents. (6) Our Lord disputing amongst the Doctors; much injured, but some fine heads can yet be made out. (7) The Baptism in the Jordan. (8) The Marriage in Cana of Galilee: there is great originality in this composition, especially in the figure of the female, who seems absorbed in the contemplation of the miracle. (9) The Raising of Lazarus: a magnificent composition; awe approaching to terror in the bystanders, death yet struggling with life in the resuscitated corpse. The chief figure, the Saviour, almost sublime. (10) The Entry into Jerusalem: groups full of animation and spirit, our Lord finely imagined. (11) Christ driving the Money Changers out of the Temple.

The third series begins with (12) The Last Supper: much ornament, very minutely finished, is introduced into the architecture. There is an appropriate spirit of solemnity and order in this composition: each apostle has a marked and peculiar dress, either in colour or fashion, which is preserved in all the other paintings in which they are introduced. (13) Christ washing the Feet of the Apostles, a very beautiful composition; and, if we may so express ourselves, full of evangelical expression. (14) Jesus betrayed: many figures, with all the action that Albert Durer and the early

German masters bring into this subject, without their grotesqueness. The draperies are peculiarly beautiful. (15) Jesus before Caiaphas: the drawing of this composition is as pure and correct as any of the best productions of the best age of art. The mild and holy composure of our Lord affords the strongest contrast to the rage of the High Priest. (16) Jesus scourged and crowned with Thorns: this also may be termed a completely evangelical composition; and, perhaps no artist has ever treated this subject, which offers so many difficulties, with more becoming dignity. (17) Jesus bearing the Cross: a full composition with some very beautiful groups, particularly Mary and her Companions, pushed back by the Jews. (18) The Crucifixion; partly allegorical: the thieves are omitted. Much truth is in the expression of the countenances of the spectators. (19) The Deposition from the Cross. In expression, this is considered the finest of all the existing works of Giotto, whether here or elsewhere. The deep and tender affliction of the Virgin; the impassioned eagerness of St. John, and the steady composure of Nicodemus and Joseph of Arimathea, are all in perfect accordance with their characters. (20) The Resurrection: the figure of St. Mary Magdalen is an admirable personification of devotion. (21) The Ascension: the Virgin is the most prominent figure. (22) The Descent of the Holy Ghost upon the Apostles: singular in its arrangement.

The lowest range of paintings consists of allegorical or symbolical figures, intermixed into architectural compartments, consisting of imitations of marble, pannelling, &c., with borders, exactly like those executed in mosaic upon the tomb of Edward the Confessor in Westminster Abbey. This species of decoration seems to have been a favourite amongst the Italian artists of the time of Giotto, as it is found in the papal chapel of Avignon, painted in his style, or by his school. Opposite to each virtue is the antagonist vice; the figures are most delicately tinted in chiar'-oscuro. In many, the allegory is very intelligible; in others, more obscure. Altogether, they are very remarkable, as constituting a gallery of the allegorical iconology of the middle ages — a subject hitherto quite uninvestigated, though connected with some of the most remarkable passages in the history of Italian art. — *Hope:* perhaps the most poetical of all; winged, scarcely touching the earth which she is quitting, and eagerly stretching forwards and upwards to the celestial crown. — *Despair:* pourtrayed as a female, who, at the instigation of the Fiend, is in the act of hanging herself: the obstinate clenching of the hands, and downward forcing of the figure, though the countenance is marred and gone, is a terrific display of the last agonies of death. — *Charity:* a triple flame issues from her head. Her countenance is beaming with joy. She holds up her right hand to receive gifts from heaven; and in her left is the vase from which she dispenses them. — *Envy:* standing in flames: a serpent issues from her mouth, and recoils on herself: she has the ears and claws of a wolf. — *Faith:* holding the creed, and trampling on a horoscope: in the other hand she grasps the cross. When we recollect the general and sinful trust, which, in the age of Giotto, was placed in the predictions of astrologers and diviners, we shall best appreciate the depth of thought which the idea of this figure discloses. Her garments are lacerated and tattered; this is thought to denote the trials of Faith by Poverty. — *Unbelief:* a Roman helmet upon her head; in her hand an ancient heathen idol, to which she is noosed, and by which she is dragged to the pit: a curious and instructive anticipation of the antichristian corruption of the papal court in the age of Leo X. — *Justice:* a crowned matron seated upon a throne; her counte-

nance severe and thoughtful. The scales of the balance which she poises are perfectly even. In one, an angel presents a laurel wreath to the good; in the other is the destroyer, wielding the sword for the punishment of the wicked. Beneath, is a composition with figures hunting, sporting; apparently indicating the ease and comfort enjoyed by those who live under a good government. — *Injustice:* an elderly man in the dress of a judge, of a harsh and forbidding countenance: he is "sitting in the gate;" but the path to his tribunal is overgrown with thorns and briers, and his fingers terminate in claws. In one hand he holds an unsheathed sword for punishment; in the other a hook (like that with which demons are usually represented), as the emblem of rapacity. In the compartment below, travellers assaulted and murdered, indicate, in apparent contrast to the figures on the opposite side, the miseries of living under an evil government.—*Temperance:* a female figure fully draped. She holds a sword, but it is bound into the scabbard: a bit is placed in her mouth — emblem of restraint. This gives rather a *baroque* appearance to the figure, which is most beautifully drawn. — *Anger:* a hideous crone, tearing her own bosom. — *Fortitude:* in ancient armour; the skin of a lion thrown over the armour. She rests tranquilly upon the shield which she opposes to her enemies. — *Inconstancy:* a young girl, and, with some touch of satire, represented in the dress of a Florentine damsel, falling backwards from a wheel, upon which she tries to balance herself; in allusion to Eccles. xxxiii. 5. — *Prudence:* sitting at a desk, and contemplating herself in a mirror. At the back of her head is the face of an old man, but apparently a mask, or part of her headdress, and not a second face, as in the tomb of San Pietro Martire at Milan. Rafael adopted this mode of allegorising the Virtues. — *Folly:* in a fantastic dress, probably intended for that of a court fool, or jester.

The tribune, or choir, is painted with the history of the Virgin by *Taddeo di Bartolo Sanese.* These pictures are much inferior to Giotto, but they keep up the uniformity of the effect by the masses of colour. Behind the altar is the tomb of Enrico Scrovigno. It is very highly finished in the style of the Pisan school. The windows of the chapel mostly retain the ancient Venetian glazing; small circular panes of thick glass, which adds much to its antique effect. This glazing is not now often found in Italy, but it may be remarked that one example exists in England, at Chester, in a room overlooking the cloisters.

The key of the chapel is kept at the dwelling-house in the Arena, where the proprietor resides. Enquiry should also be made for the key of the sacristy, which is often kept locked.

Adjoining the Arena is the church of the *Eremitani.* It is a most solemn and striking building, from its simplicity as well as its ornament. It consists of a single aisle, lighted from the extremities; an arrangement which produces a Rembrandt effect of light and shade. The large choir has some very curious frescoes attributed to *Guarienti,* and remarkable, not only for the beauty of the design, but for the very singular mystical and allegorical character which they possess. They consist of the signs of the zodiac, together with the planets ruling the constellations more peculiarly appropriated to them: — The Earth appears crowned with the papal tiara, and placed between Industry and Idleness, an allegory of which it is difficult to hit the precise meaning.—Mercury is dressed like a friar; —Mars is mounted on a spirited steed, painted with much action.—Venus is adjusting her attire, and so on: all very strange.—Above, are large paintings which *were* by the same *hand,* for they have been so worked upon and restored that all the original touches

and much of the outlines may be said to be lost. By *Mantegna* are very fine frescoes in a large chapel, of which they cover the walls. They evince extraordinary powers of composition. The best compartment, though unfortunately damaged, is that representing the death of St. Christopher, in which *Mantegna* has introduced himself in the character of a soldier, holding a spear in his hand. *Squarcione* appears as another soldier, in green. Several compartments are by *Buono* and *Ansuino*, disciples of Squarcione; they have great merit, though of course inferior to their master. The altar of this chapel has several figures of terra-cotta, preposterously painted bronze colour. They are by *Giovanni di Pisa*, a pupil of Donatello. Cicognara ranks them very high, for their grace and movement as well as for the beauty of the drapery. Behind the altar are more of the same school. The painting over the high altar of the church, by *Fiumicelli*, is a grand and dignified composition, with much of the colouring of Titian. It is a votive picture, presented by the city of Padua: in it is introduced a portrait of the Doge Andrea Gritti. On the altar of the sacristy is a good specimen of *Guido*. — Saint John the Baptist.

The tombs in this church are interesting: none more so, than that of Jacopo di Carrara, Lord of Carrara, the friend and patron of Petrarch, who composed the Latin epitaph. The companion to this monument is that of Ubertino di Carrara (died 1345). Each is beneath a canopy as large as a church portal: the figures are of the most beautiful execution. In these, as indeed in most of the early Italian sepulchral monuments, the utmost care seems to have been taken to give accurate portraits of the deceased. The countenance of Ubertino, the hard old man, is singularly expressive. With the exception of these tombs, there are but few memorials of the once powerful princes of Padua. The extinction of the family is one of the most gloomy scenes in the history of Venice. After a valiant defence, Francesco di Carrara and his two sons surrendered Padua to the Venetians (1405): they were independent princes, nowise subject to Venice; but by the Council of Ten they were condemned and strangled in the dungeons of St. Mark, 1406. Francesco made a desperate resistance in his cell, but was overpowered, and the noble Priuli did not disdain to perform the task of the executioner.

The architect of the church is buried over the choir. He is represented by an odd half-length statue, clad in a robe. The splendid monument of Benavides, professor of law in this university, is by *Ammanati*: the artist has equally displayed his talents as a sculptor and as an architect. Benavides would not trust his executors, and therefore he erected this memorial to his memory in his own lifetime, in 1546, and ornamented it with allegorical figures of Wisdom and Labour, Honour and Fame.

In the *Mantegna Chapel*, lies Pietro d'Abano himself. This church is, as it were, the chapel of the university, and the students attend divine service here on Sundays and holidays. As it receives them when living, so it is the place of repose for their bodies when dead; and there are many touching inscriptions to their memory. In the sacristy is a monument by Canova, to the memory of William, Prince of Orange, who died here at the age of twenty-five years. It represents the ever-recurring, weeping female figure, near whom is a pelican. It is unnecessary to observe that the design has much beauty of form, and that it is carefully executed; but the defect is, that it totally wants either purpose or individuality. It might have been erected to the memory of any one else, and it need not be a sepulchre at all. Near this monument, and curiously contrasting with it, is

the remarkable Gothic monument of red marble, erected in 1300 to the memory of Paulus de Venetiis, and upon which he is represented as lecturing to his pupils, men as old as himself, and with cowls and hoods; but, as at Pavia, the dignity of the tutor is preserved by his being represented four times as large as they.

Amongst the remaining churches of Padua, the following may be noticed.

Church of *Santa Sofia*, supposed to be the ancient cathedral of Padua, a fact which, like other similar pretensions, is much contested. Some portions of the architecture and sculptures, especially about the principal portal, are of the 12th century, and are in a very rude and peculiar style. It contains several early paintings. Another, a Virgin and Child, of about the same period, against a pillar, is also curious.

Church of *San Michele*: a fragment preserved by the care of a private individual, and converted into an oratory. Here is a painting by *Jacopo di Verona*, dated 1397. It represents the Adoration of the Magi. The painting has considerable merit in itself; but its great curiosity consists in the portraits which the author has introduced; several members of the Carrara family, Boccaccio, Dante, Petrarch, and Pietro d'Abano. The body of the church, which was covered with excellent frescoes, has been mercilessly destroyed.

Church of *San Gaetano*. The façade by Scamozzi, and fine. Two good paintings by *Maganza*, the Adoration of the Magi, and our Lord disputing in the Temple.

Church of the *Servi*. Like most of the churches belonging to this order, Gothic, and with abundance of cinquecento tombs and paintings, much about the same age. Amongst the tombs, one of the most singular is a large bronze tablet, erected 1492, to the memory of *Paolo di Castro* and Angelo his son, supposed to be by *Villano*.

Church of *Sta. Maria in Vanzo*, erected in the 16th century. The painting over the high altar, is by *Bartolomeo Mantegna*. It represents the Virgin surrounded by a host of saints. Our Lord carried to the Sepulchre, *Jacopo Bassano*, is a striking composition. The artist, according to his custom, has introduced the portraits of himself and his family.

Annexed to this church is the *Seminario Vescovile*, which contains an excellent library of printed books: here is an autograph letter of Petrarch to Jacopo Dondi, and other MSS. A printing press is established here, and the editions, generally of standard authors, which it publishes, are good and cheap.

Carmini. Several curious monuments of professors in the university. In the *Scuola* adjoining, now neglected and forlorn, are several paintings of considerable merit, by *Campagnola* and *Girolamo Padovano*, and two which may be by *Titian*: at all events not inferior to a great proportion of those which are treated with similar honour.

The *University*, or, in more ancient language, the *Studio*, of Padua, enjoyed considerable celebrity as early as 1221, when Frederic II. commanded the students of Bologna to forsake their Alma Mater, who had incurred his indignation, and to resort to the city of Antenor. At first it was pre-eminent in law, and the great Baldus here taught and professed the written reason. "The Italian doctors of law in the middle ages, constituted an aristocracy whose patent of nobility was intellect; and like all other literary men, commanded honour and respect in a manner for which we have no parallel at the present day. All learning, all clerkship, was considered as more or less united to the ecclesiastical character; and the great tendency of such institutions in the middle ages was to exalt the humble, and to obtain for them their due, by placing them in the rank which the exercise of those talents deserved." — *MS. Journal.*

Padua also greatly excelled in medicine; and the medical professorships of the university, include some of the greatest names of the 16th and 17th centuries. *Vesalius* (1540), was truly the founder of anatomical science; he was the first who gave a complete description of the human body. *Fallopius* (1551), and *Fabricius de Aquapendente* (1565), and *Spigelius* (1618), his successors, were scarcely inferior to him in the same science. Here *Sanctorius* taught (1611); and in times nearer our own, *Morgagni* continued to emulate their honours. The university, which was specially protected and encouraged by the Venetians, still enjoys some reputation in medicine. It has four faculties, theology, law, medicine, and humanity. Each faculty has a *Direttore*, a *Dean*, and an *Anziano*, who, together with the *Rettore*, constitute the senate. As a corporation they have much more independence than in France. The students fluctuate between 1500 and 2000.

The palazzo of the *University* is called *il Bò*, or *the Ox*, as it is said from the Sign of the Inn upon the site of which it stands; something in the same way that the *Hog market* is honoured at Oxford. Others dispute this origin, and ascribe it to some other tradition, and point out the figure of the animal sculptured on a column within. The building was begun in 1493, at the expense of the republic. The interior cortile, by *Palladio*, has great beauty: the vaultings and walls are entirely covered with the armorial bearings of the members. This is probably an ancient civil law custom, for they are hung up in like manner in the hall of Doctors' Commons. At the top of the staircase is the statue of the celebrated *Elena Lucrezia Cornaro Piscopia*, who died, 1684, aged 48 years. She spoke Hebrew, Arabic, Greek, Latin, Spanish and French with entire fluency, was a tolerable poetess, an excellent musician, wrote mathematical and astronomical dissertations, and received a doctor's degree from the university. She died unmarried, having refused every offer however advantageous. The library is a richly painted hall. It contains, Roman Emperors, which may or may not be by *Titian*: a portrait of Cardinal Zabarelli, ascribed to him, and a Petrarch. The Anatomical Theatre was built by *Aquapendente in 1594*. It is the oldest in Europe. The idea is said to have been given by Father Sarpi. The *collection of anatomical models* is well worthy the attention of those to whom such painful objects do not give the horrors. The collection of natural history was first founded by *Vallisnieri*, a name of some repute, but the mineralogical division is the best. Galileo was professor of mathematics here for upwards of ten years; and in the *Gabinetto fisico* they exhibit one of the vertebræ of his spine, stolen by Doctor Cocchi, when the remains of the astronomer were removed, 1757, to the Church of Santa Croce at Florence; a theft displaying an equal absence of good taste and of good feeling. The apparatus of philosophical instruments is tolerable, and nothing more.

As Padua can show the earliest anatomical theatre, so also does she possess the most ancient *botanic garden*; it having been instituted by the Venetian senate in 1543, upon the application of the celebrated Prosper Alpinus, who professed at the university in 1545. It is laid out in the ancient formal style—statues and busts, amongst others of Solomon and Dioscorides, adorn it. The garden is interesting as containing some of the oldest specimens of trees and plants now common in Europe, the patriarchs of our shrubberies, plantations, and conservatories. The cedar of Lebanon, the oriental plane, may be noticed: the latter is peculiarly venerable. The magnolias are superb. In this fine climate, where so much can be trained and reared

in the open air, the artificial adjuncts which we require, are somewhat neglected; but the want of hot-houses, and of the plants which they would contain; is, to the unscientific eye, counterbalanced by the general luxuriance of the scene.

Padua was the chief seat of dominion of *Ezzelino di Ravenna*, whose insane cruelties seem to have been rather the result of demoniacal possession, than of any possible perversion of human nature; they can hardly be explained, except by supposing that he acted under the direct influence of the Enemy of mankind. The castle which he erected has been demolished, with the exception of the one tower, through which was the entrance to the dungeons where his victims groaned in unutterable agonies. It is now the *Specola*, or astronomical observatory; and was adapted to its present purpose in 1767. It contains some good instruments from London and Munich.

Padua has many solid respectable palaces and fine old houses, not splendid, but partaking of the general sober, academical character of the city.

Palazzo del Podestà. A neglected but fine building, full of the rich fancy of the 16th century. Within are several curious paintings:— The Emperor Maximilian raising the Siege of Padua. — A good *Dario Varotare*, the Conclusion of the Alliance between Pope Pius V., the Venetians, and Philip of Spain.

Palazzo Venezze, built by Benavides, who, as before mentioned, raised his own monument to his own memory: here are good frescoes by *Gualtieri*, and *Campagnola*; and a very remarkable colossal statue of Hercules, by *Ammanati*.

Palazzo Giustiniani, anciently belonging to the Cornaro family. It is from the designs of *Falconetto*. Adjoining it is a Rotonda, also erected by *Falconetto*, intended for musical entertainments, and built by the directions of the celebrated Luigio Cornaro; the *dietist*, whose treatise on the prolongation of life by sobriety and temperance contains, so many useful truisms, which provoke us by amounting to practical nullities. It is a very beautiful structure, and is supposed to have suggested to Palladio the plan of the Villa Capra.

Palazzo Pappafava. Contains a good collection of paintings; amongst others, curious frescoes brought from suppressed convents. A most strange group, in sculpture, of Lucifer and his companions cast down from heaven, by *Agostino Fasolata*. It contains sixty figures, carved out of one solid block of marble. The figures are so twisted and nestled together, that it is difficult to understand how the artist could possibly have managed his tools. It is very singular, but its merit is not higher than that of the concentric balls of ivory of the Chinese, and other similar curiosities of a like nature.

The Pappafava family are a branch of the Carraras, but the name being thought dangerous by the jealous republic, they were compelled to exchange it for a *sobriquet*, borne by some one of their ancestors in the old time.

In the *Palazzo Emo*, formerly *Capodilista*, are some good paintings; and, till lately, they preserved here the remains of the frame-work of an enormous wooden horse, made by *Donatello*, and upon which Vasari has expatiated with much ardour.

Palazzo Lazara a San Francesco. Here are some curious inscriptions. The most remarkable is in characters similar to the Etruscan, and conjectured to be written in the ancient Euganean language. The gallery, or collection of pictures, in this palace, has several bearing great names.

The ancient defences of "Padova la Forte" have been much dilapidated: a few towers remain, and some gateways by *Falconetto*, in an excellent style.

On quitting Padua, the road continues by the side of the Brenta, its turbid stream fast flowing towards the Adriatic. The banks, in themselves, have little charm, but as you advance, the distant views of the Tyrolian Alps grow in beauty, and the villas, though too often dilapidated, give an interest to the road.

Pass *Stra*, near which is the Palace of the Viceroy, once belonging to an old Venetian family, one of the very few in good condition.

1½ *Dolo.* — From Dolo you may take either Mestre or Fusina. There is little to choose. The road branches off to the two places at about two thirds of the way. The road to Mestre is somewhat the longer, but if you come in late in the evening, it is the better station of the two. Upon either of these roads the views of the Tyrolese Alps continue very fine.

The road to Fusina abounds with neat villas. Many of them are Palladian, others have rather a Dutch appearance, or one fancies so, from the presence of the Brenta, whose embankments and turbid colours give it, rapid as it is, the character of a canal. The traveller may, if he chooses, proceed by the barca, and it affords a good opportunity of studying the national character from the very miscellaneous assortment of passengers; and we have heard those who do not mind *roughing* it speak of the voyage with much pleasure.

1½ *Mestre.* An active town, containing now about 5000 inhabitants. (For the road to Venice by Treviso and *Mestre*, see Handbook for Southern Germany, route 250.) The *Albergo Reale*, alias the *Campana*, is tolerably good, but dear. The landlord will, if not resisted, charge 4 fr. for a bedroom of the most ordinary description. The carriages are not well taken care of. In returning from Venice, if the traveller posts, he must proceed by the post boat, otherwise he will have difficulty in obtaining horses. The charge for the post boat, is 8 zw. 25 c. and 6 zwanzigers more for the boatmen.

Giovanni Pesavento at Mestre, and who has an agent at Venice, is an honest vetturino, who does business upon reasonable terms. He also lets carriages to those who prefer posting. His charge for a comfortable light carriage to Florence is 46 francs.

1½ *Fusina* has a decent inn, and very good and extensive premises for carriages; whatever you leave there is regularly booked and well taken care of. The charges for the post boat are as at Mestre, and the same observations apply as to the boats. If you travel vetturino, and take a place in the boat, you pay, for a single passenger, about 2 zwanzigers. — "The little voyage across the Laguna, is most interesting. To the north, the vast mass of the Tyrolese Alps, sometimes bright, but often veiled by a rich purple haze, the portions of snow shining high and bright. Before you, the domes and towers of Venice floating on the water, and no other sound excepting the *rhythmical* splashing of the oars on the water: but alas! how soon will the smoke and fire and squeak, and stink and rattle and shriek, of the locomotive, render this lovely and soothing scene nothing but a vision of bygone ages." — *MS. Journal.*

The causeway upon which the railroad is to run has made considerable progress (May, 1842). It will also convey water to Venice.

1 VENICE. — Venice is a free port, and *therefore* upon quitting the place there is a pretty strict examination, but perfectly civil and untroublesome, by the custom-house officers.

A capital iron steamer runs daily to Trieste.

The Hotels are generally good. The *Leone Bianco*, upon the Canal Grande, and from which you can conveniently *walk* to the Merceria, is an excellent house particularly well managed, and kept by an opulent and

respectable proprietor (Moschetti). *Danieli's Hotel Royal*, upon the Ripa dei Schiavoni, is a very good house, and may perhaps be reckoned as the first in repute. The charge for a very good dinner in private for two persons, 5 francs each, wine included. This house has great advantages from its situation. It commands an excellent view over the quay and port, and is also close to the Piazza di San Marco. *The Europa*, a house of great resort and good, but where they now charge high prices. The more moderate Hotels are the *Gran' Bretagna*, the *Regina d'Inghilterra*, the *Scudo di Francia*, the *Vapore*, the *Luna*, and the *Corona d'Oro*. In most of these a single gentleman, not desirous of incurring much expense, can get on with comfort. At the *Leone Bianco*, parties may dine well for 4 francs, or lire Italiane, a head; and by clever bargaining possibly for less. There are several restaurateurs or *trattorie*, which are not peculiarly inviting.

Venice is a great mart for knick-knacks, articles of *virtù*, pictures, prints, and the like:—*Giuseppe Dege*, No. *755*, 756, "Merceria dell' orologio." is civil and obliging, and shows less disposition than is usual in dealers of this description to obtain an extravagant price for the articles in which he deals.

The Cafés are principally in the Piazza. The Café Florian enjoys a species of traditional celebrity; some are good, but they have been much over-praised.

The bridges are so numerous, and so well placed, that there is no part of the city, that is to say no house, which cannot be walked to, but many of the finest buildings, as on the Canal Grande, can only be seen from the water, out of which they rise. A gondola is therefore all but indispensable to the stranger. The fares are not fixed by any rate or tariff. A row of an hour costs 1 zw. Hired by the day, 5 are now usually paid. For a gondola, with 2 rowers, between 8 and 10 zwanzigers. For your laquais de place (and *Antonio*, at the Leone Bianco, is an excellent fellow), 4 zw. are *ample* for the first day, and about 3 afterwards. At the churches, ½ a lira to the Sacristan is a liberal pay. At the Doge's Palace, and the Academy, somewhat more, but never exceeding 1 zwanziger.

The Lagoon, of which Venice is the centre, may, in its relation to the Adriatic, be "likened to a side closet shut off from a room by a partition; for such is precisely its form. The partition which divides it from the open sea, running from one end to the other, is composed of different pieces with openings, which, if we pursue the same comparison, may be considered as so many doors; and in a line with these, though not uniformly straight, are the passages or channels which bring ships to Venice. The compartments of this partition are a long spit of land on the side of the *Tremisana*, divided from the continent by backwaters, estuaries, and canals, the island of *Saint Erasmus*, that styled the *Lido*, and the *Murazzi*, massive walls built on shoals, running from near the *Lido* to *Chioggia*. The *Murazzi* are, comparatively speaking, of modern creation, but previous to their construction, outworks existed of a similar, though less permanent, description.

"The soil of the islands within this barrier and the bottom of the lagoon is everywhere composed of mud; but without, that is, towards the sea, we find the complete character of our Sussex shores, except near the mouth of channels where mud has been carried out and deposited. Thus the lagoon side, and the interior of the Lido, presents the appearance of meadows bordering the Southampton river, but, crossing to the sea-side of it, you find sand-hills and a long level of beach."

As a general description of Venice, none is more vivid than that which we owe to Rogers:—

"There is a glorious city in the sea.
The sea is in the broad, the narrow streets,
Ebbing and flowing; and the salt sea-weed
Clings to the marble of her palaces."
No track of men, no footsteps to and fro,
Lead to her gates. The path lies o'er the sea,
Invincible; and from the land we went,
As to a floating city — steering in,
And gliding up her streets, as in a dream,
So smoothly, silently — by many a dome,
Mosque-like, and many a stately portico,
The statues ranged along an azure sky;
By many a pile, in more than eastern pride,
Of old the residence of merchant-kings;
The fronts of some, tho' Time had shattered them,
Still glowing with the richest hues of art,
As tho' the wealth within them had run o'er."

But it is not necessary to describe minutely, the general aspect of this most singular city, familiarized as it is to every one by prose, poetry (and rank stuff which is neither), and by pencil, and brush and graver, print, picture and lithograph, annual and perennial. The consequence is that no one enters Venice as a stranger; almost every feature of importance is already more or less known. But amongst all these means of previous introduction and acquaintance, none produce so odd an effect upon the mind as the productions of the artist usually known amongst us by the name of *Canaletti*. He took his outlines with the assistance of that invaluable, but too much neglected instrument, the Camera Obscura, which gives a degree of truth utterly unattainable by any other mode of delineation (the Daguerreotype of course excepted); and the reality of his paintings is such, that the stranger during his residence at Venice, bewildered with the multitude of objects, is frequently puzzled when he tries to recollect whether his notion of a given point of view is taken from the real object or from the picture. And whatever merit other artists may have had, there is no one who, like Canaletti, unites such perfect and conscientious accuracy in his architectural details to such a conformity to nature in the colouring, giving, as far as art can do, that peculiar transparent solidity, which, whatever may be the cause, whether in sun, air, or water, so peculiarly distinguishes the scene.

Yet, compared to nature, how unsatisfactory, how dead, how tame is art! The simple effect of the living ripple, and the glancing undulating light reflected upwards upon the walls, gives a charm which no pencil can convey and no pen describe.

Sky, air, and water continue the same, but all the actors who peopled the scene are gone; for the Venetians have cast aside in despair, all the peculiarities which marked their nationality in their day of independence. The national dresses, the red *Tabarro* of the men and the black *Zendale* of the women, so often mentioned in Goldoni's plays, have entirely disappeared. The masks, the saltinbanks, the soothsayers, the motley crowds which enlivened the piazza, have followed the fate of doges and senators. The gondolas alone linger in their ancient form, gliding, as in days of yore, on the canals in ghostly and funeral silence. "The gondoliers (who, recollect, have always their faces to the prow) row by holding, or (as it is termed on the Thames) by backing water. They feather the oar at the conclusion of the stroke, beneath the surface, and thus bring its blade, as we do, though in a different manner, parallel to the horizon. Such is the way in which the gondoliers handle their oars, when there are two of them. When there is only one, something more of manœuvre is required; for, as the boatman rows on one side, with a single oar, the effect of his labour would, if uncorrected, constantly impel his boat to the opposite side, and keep it turning in a succession of circles. But after having completed his stroke, and feathered under water, he brings his oar, still beneath the surface, to the place where he is to recommence it, so that there is a continuity of action and reaction. These are not, however, equal, because the impulse is the most violent, and

is, besides, given with the *blade* of his oar, and its lateral tendency corrected by the *edge*. But though the theory is explicable, great nicety must be observed in the practice; and in this, the dexterity of the gondoliers is admirable. Their mode of rowing, which is, in both cases, unaccompanied by any sort of splash, seconds the calm, which is produced by the sombre appearance of the *gondola*." — *Rose's Letters.*

"The Venetian dialect, or rather language, was formerly so much cherished as a token of nationality, that the speakers in the Senate were compelled to employ it to the exclusion of the Tuscan or *Volgare*. It possesses great softness and pleasantness of sound, and bears somewhat the same relation to the *Volgare*, that the Portuguese does to the Castilian; the consonants are elided, and the whole softened down, as in *Padre, Pare; Madre, Marè; Figlio, Fio; Casa, Ca;* and some have regretted that it did not prevail instead of its more fortunate sister. "It is softer and more winning than the Tuscan, though it falls far beneath it in dignity and force. The judgment, however, of a foreigner is of little weight. It has had better testimonies borne to its merits by *Bettinelli*, and a *host* of Italian writers, who may naturally be supposed to have had a nicer and more discriminating sense of its perfections. In all the lighter and gayer walks of poetry it is delightful; and the Venetian verse is, compared with the verse of other nations, very much what Venetian painting is as to that of the rest of Europe." — *Rose's Letters.*

The Venetian forms the chief staple of Goldoni's plays, upon which many writers bestow much too sweeping a condemnation. Whatever may be the defects of Goldoni in the higher and more ambitious walks of dramatic literature, "he is inimitable," says a friend, "in the delineations of national life and character. Take my advice, *experto crede Roberto*, study Goldoni diligently before you go to Venice; con over those of his plays of which the scene is placed here, and his truthy records of the last generation will people the dead scene before you." — *MS. Journal.*

The great canal winds through the city in the shape of the letter S. The buildings which cover the isles and eyots constituting Venice, conceal the original aspect and geography of the soil. The two principal masses of land and shoal seem to have been the island of Rialto, and that composing the Sestiere di San Marco, in which Narses built the twice demolished church of San Gimigiano, and which therefore was probably then the principal settlement. These two mainlands are divided from each other "by a serpentine channel, called the *Canalazo*, or Grand Canal. It follows that the city may be divided into two great parts, made up of small islands, and each part separated from the other. All the shoals constituting the two separate parts thus intersected, are again connected together by smaller bridges, which cross the streams dividing these numerous shallows. These bridges are frequent, and being very steep, are cut into easy steps; so that, taking a walk in Venice, you are perpetually going up and down stairs. The bridge of the Rialto is necessarily the steepest of these.

"The small canals, or *rii*, as they are termed, which are bestrid by those bridges, are the water-streets of Venice; but there is no part of either of the two divisions to which you may not also go more directly by land, through narrow passages called *cale*. There are, besides, several small squares, entitled *campi*, or fields.

"The most considerable houses of Venice have each a land and water door; but many, being built in the interior of these shoals, can have no immediate access by water. This is a considerable inconvenience, as it limits the use and comfort of a gondola.

"There is sometimes a wharf or a footway along the banks of the *rii* (called a *riva*), and usually secured by a parapet, bored for a wicket; but the *rii* oftener extend from house to house, and these then consequently rise on either side from out of the water. The same may be said of the Grand Canal as of the *rii*, though here and there there is a small extent of terrace or *riva*, in front of the houses." — *Letters from the North of Italy.*

The larger streets, narrow, and gloomy, and ill ventilated, are principally in and near the *Merceria*. Here are most of the good shops, those in Rialto are now of minor account. In these portions of the city there is still much activity — "and the "trade of the city is rapidly increasing. "The shops are becoming vast depôts "of stores, and Venice is beginning "(May, 1842) to recover from her de- "pression, though it cannot be denied "that a large proportion of the rich "and fairy patrician palaces are still "falling into dilapidation and decay. "Yet whilst poetry and prose charge "the whole blame upon the Austrians, "and all their indignation has been "poured upon the 'Huns' and bar- "barians, people quite forget that the "real ruin of Venice was occasioned "by seizure of the property and the "political annihilation of the aris- "tocracy, and the infuriate Vandalism "of the French, who destroyed the "finest historical monuments of ar- "chitecture, and the noblest speci- "mens of art, either out of political "animosity or to gratify their sordid "avarice. The French absolutely "*hated* Venice; they pillaged Venice, "they crushed Venice, and incessant- "ly laboured, and, alas! but too "successfully, to blot out the ves- "tiges of her ancient grandeur. The "merits of Daru, as an historian, "are destroyed by his want of good "faith. The creature of Buonaparte, "he sought to warp the judgment of "posterity by perverting facts, so as "to justify the perfidious conduct of "the conqueror towards the Republic. "Whilst they were vapouring about "the 'restoration of Italy to the rank "of nations,' and full of wordy and "affected enthusiasm for the 'beaux "arts,' they were incessantly em- "ployed in effacing the vestiges of "Italy's ancient glories. But no city "of Italy, and I repeat the words of "those who were cognisant of the "facts, suffered so fatally as Venice. "*One hundred and sixty-six noble "churches* were demolished: amongst "these was the church of the *Servi*, "one of the finest in Italy. The mo- "numents were broken to pieces; the "marbles sold as rubbish, and the "bronzes as old metal; the libraries "and galleries plundered, the archives "destroyed, the subsisting buildings "damaged and degraded and defaced "out of mere wantonness; and the "city reduced to what it now is, "a mere shadow of its ancient splen- "dour. So far from the Austrians "having acted as 'Huns' towards us "in Venice, the preservation of our "wreck is owing to their endeavours. "The demolition of the palaces which "the French were carrying on, as to "all which were government proper- "ty, and encouraging as to others, "has been stopped. Liberal allow- "ances are made for the repairs of all "on the Canal Grande, and a com- "mittee of taste has been appointed "for the preservation of all public "buildings, and with the power of "preventing any alterations in pri- "vate buildings which may injure "their architecture." — *Letter from a Resident.*

The main *idea*, so to speak, of Venice is concentrated in the *Piazza* of *San Marco*, in which the great element of the beauty of Venice, colour, is seen with unexampled splendour. Composed as the buildings are of specimens erected during the long revolving period of more than seven centuries, there has been a ruling spirit which renders them all har-

monious as a whole. The Byzantine cupolas group with the lofty campanile, and the mosque-like arches of the old palace of the doge are balanced by the rich luxuriance of Palladian art. Furthermore, all these vast and multifarious groups form, in fact, but one vast palace of the republic. The ducal palace and the ducal chapel, the mansions of the high officers of the state, the prisons for her criminals, every token of national religion, national dignity, and national power, the sources of national reward, and the terrors of the evil doer, all are here concentrated. It was not without wisdom that these evidences of national power were all brought together before the people, before the world.

The *Piazza* consists of two main branches, at right angles with each other, united, as it were, by the *Basilica of San Marco* and the *Ducal Palace*, so that, in either branch, some portion of these buildings may be seen. The shorter *arm*, which opens upon the sea, is called the *Piazzetta*. The *Piazza* is the larger, of which one side is formed by San Marco; but they cannot be well disjoined, either in description or in memory.

The great feature of this singular scene, and one which, after being once seen, rises up for ever thereafter, if you close your eyes and think of it, in all its colour and freshness, is the *Palazzo of San Marco*, of which the core dates from the tenth century; but, as it now stands, the exterior in parts exhibits the reconstruction begun under the Doge Marino Faliero (1354-5); the architect, or at least the designer, being *Filippo Calendario*; according to modern historians the Filippo Calendario, who appears as a chief conspirator in Lord Byron's tragedy. That a person so named did take an active share in the plot, and that he was hanged with a gag in his mouth upon the red pillars of the balcony of the palace, from which the duke was wont to view the spectacles in the *Piazzetta*, is unquestionable; but the contemporary chronicle describes him as a seaman; and it should seem that the real Filippo, at least the real artist, died in the preceding year, whilst employed upon his works. Many portions, however, are earlier than his time; and many important additions, including the very beautiful entrance called the "Porta della Carta," are of the next or fifteenth century. A great deal, particularly the façades of the cortile within, is much later; the interior of the building having been exceedingly damaged, or rather reduced to a shell, by two successive fires, in 1574 and 1577. All the principal apartments were destroyed by these conflagrations. The paintings of Giovanni Bellino, Carpaccio, Pordenone, and Titian, representing the triumphs of the republic and the heroes of her annals, together with the vast halls whose walls they covered, perished in the flames.

The efforts made for extinguishing the fire were, in a great measure, rendered ineffectual by the torrents of melted lead which flooded down upon the surrounding crowds. The walls were calcined and riven. One corner of the building had fallen, several columns and arches were shattered; and Palladio, who was consulted with other architects, maintained it would be dangerous, if not impracticable, to attempt the reinsertion of the floors. Palladio, in giving this opinion, proposed to rebuild the whole palace in a more uniform and elegant modern style. That his genius, thus employed, would have produced a beautiful and magnificent structure, cannot be doubted. But, after much consideration in the Senate, it was determined not to innovate, but to retain the fabric as much as possible in its ancient Gothic form. Without doubt, they felt that the building had become a part of the moral costume of the body politic in its characteristics, just as the robe and the *beretta* were the costume and the characteristics of the chief magis-

trate; and to this national feeling (which perhaps one might wish were more general) we owe the preservation of this most lively memorial. And although, in the repairs and alterations of the interior cortile, the Italian style is partially introduced, still it blends so harmoniously with the Oriental or Venetian-Gothic, as not to impair the unity of the monument. The exuberance of labour, the rich fancy, and the cost of the materials employed, convey an effect which overcomes all discrepancy of taste or style.

The plan of the building is an irregular square: the sides fronting the Piazzetta and the *Molo*, on a line with the *Ripa dei Schiavoni*, are, as every body knows, supported upon double ranges of arches. But though the outline is sufficiently familiar, no graphic representation, not even Canaletti's pencil, can convey an adequate idea of the delicate solidity of a structure where colour also is as influential as form. Some say that the first architect was a German, and not Calendario; but it has little of the *Tedesco* style, and abounds with richness of invention and originality. The open gallery, threading, at mid-height, the building all around, is in part suggested by similar portions in Gothic structures; but the bold idea of making the whole external weight and bulk of this vast edifice rest upon its arches and pillars, is a new and bold application of such a range. Somewhat is borrowed, though with great improvement, from Padua. The balustrade may be called tolerably pure Gothic. With respect to the gallery, or *Loggia*, its aspect, as a part of the whole edifice, is a singular proof of the skill with which the proportions are managed. The columns and tracery, and all the other members, are very ponderous and massy; had they not been so, they would have sunk beneath the superincumbent weight. Yet so cleverly are they calculated, that, when seen from below, though the distance is but small, they acquire an appearance of fairy lightness and delicacy. The walk within this loggia, whence the Piazza is seen through the framework of the arches, is peculiarly pleasant and characteristic.

The columns of the lowest tier of arches are partly imbedded in the pavement, the level of which was raised (1732) about a foot, in consequence of the inundations to which the Piazzetta and Molo were subjected, which gives them an undeserved appearance of clumsiness. They are raised, however, not upon bases, but upon a continued stylobate, as discovered some years ago when the piazzetta was repaired. This is not the only deterioration which the palace has suffered. Before the fire, both the upper and lower loggia were only separated from the main cortile, as well as from the Piazza and Piazzetta, by ranges of open arches, which must have produced a wonderful display of perspective; now this is closed.

The whole of the loggia towards the Molo and the first 12 of the columns, on the side of the piazzetta, were raised by *Calendario*; the remainder by *Maestro Bartolomeo*, between 1423 and 1429. The capitals, executed by the latter, are amongst the curiosities of the place. They contain figures and groups, allegorical, or emblematical of good government and the due administration of the law; such as the legendary story, so popular in the middle ages, of the Justice of Trajan, — the Seven Sages, and a long train of analogous imagery. The large Gothic window towards the Molo is rich in figures and bas-reliefs, executed about 1404, either by *Maestro Bartolomeo*, or under his directions; and the other large window, towards the Piazetta (1523—1538), is as remarkable in its kind, having been executed by *Tullio Lombardo* and *Guglielmo Bergamasco*: all are wrought with the greatest care. The principal entrance of the Palazzo is through the *Porta della Carta*. The inscription "Opus Bartholo-

mæi" over the arch, probably about 1429, declares the Christian name of the architect. It is Gothic, possessing singular symmetry and delicacy, and perhaps the most characteristic exemplar of the Venetian style. The tracery of the windows above is peculiarly beautiful, but it has been much defaced: it is needless to say by whom.

The interior of the cortile is a bewilderment of richness; a diversity of styles; but every portion finished with equal accuracy and beauty. Of the parts which compose it, the most striking, perhaps, is the *Scala dei Giganti*. It derives its popular name from two colossal statues by *Sansovino*, Mars and Neptune, fine and noble in their attitudes, and, by their attributes, to be recognized with tolerable ease; but the manner in which they have been let down by popular language and opinion into mere *Giganti*, is an amusing proof of the want of congeniality between the multitude, even in Italy, and the classic deities of Olympus. The portals and arches are inlaid and incrusted with the finest marbles, most delicately worked by *Bernardo* and *Domenico di Mantua;* and the steps themselves, are inlaid with a species of *niello*, or *intarsiatura* of metal. No portion of the present structure of the Giant's Staircase was in existence when Marino Falieri was decapitated. It is a pity to dispel the illusion, but there is no help for it. The Scala dei Giganti almost runs down into a fine portal on the opposite side, built by *Cristoforo Moro* in 1471. It is a very curious specimen of a peculiar transition style. The statues of Adam and Eve are by *Antonio Rizo* of Verona, and are considered as having surpassed all previous productions of the Veneto-Lombard School.

The further side of the cortile is closed by San Marco, rising over the buildings of the palace, which are there only two stories in height; and its mosque-like appearance, from this point of view, is more striking perhaps than even in the principal façade. In traversing these sumptuous passages, as well as in the loggia, the stranger will frequently have occasion to remark the stones of infamy built into the walls; memorials, without doubt, generally of justice, but sometimes of aristocratic tyranny.

After passing along the upper loggia, the *Scala dei Giganti* leads to the *Scala d'Oro*. *Sansovino* had a considerable share in its construction. The ornaments in stucco are by *Alessandro Vittoria*, and the paintings by *Franco;* the whole was completed about the year 1577. There was much difficulty in conforming this staircase to the plan of the building. The adaptation of the fretwork to the cove of the ascending roof is particularly skilful, and the observer may here notice the immeasurable superiority of work produced by hand, over work produced by mechanical means. The terrible *lions' mouths* are in a corridor through which you pass: the apertures only remain.

We are now fairly within the edifice. The compass and spread of the chambers, the sumptuous adornments, the paintings, and every accessory, all unite in breathing, as it were, a character of pride, almost of arrogance. The building is a personification of the State, by whose majesty it was inhabited.

To particularize the details would be impracticable: as a general observation it may be remarked, that, on the whole, they offer some of the best examples now extant of the application of Italian architecture, properly so called, to the interior of an edifice. The chimney pieces are peculiarly rich, and are curious as being the first constructed on this side of the Alps; they having been introduced into Italy (the Italians say, invented) by Venetian architects.

The most remarkable of the chambers are the following: —

Sala delle quattro porte; so called from the four doors, designed by

Palladio, remarkable for their symmetry. The ceiling is the joint production of *Palladio*, *Sansovino*, and *Vittoria*; the two first having given the designs, which were executed by the last. Here, as in the subsequent apartments, only a selection of the paintings can be noticed. *Titian*, "La Fede;" an ex-voto of the Doge Marino Grimani, carried off to Paris, and restored in 1814, much injured by the tricks of the French picture cleaners.—*Andrea Micheli*, called *Il Vicentino*.—Fine frescoes also by *Tintoretto*. The arrival of Henry III.; historically curious, and not a bad composition.

Anti Collegio, a guard-room. *Tintoretto*, four splendid allegorical paintings in his best style.—*P. Veronese*, the Rape of Europa, a disagreeable subject, which the talent of the painter could not redeem. This also has suffered exceedingly from the operations which it sustained at Paris. —*Scamozzi*, a noble portal.

Sala del Collegio. This was the presence chamber, in which the Doge and the *Grandi*, his Privy Council, received foreign ambassadors. Noble in its proportions. The paintings of *Paolo Veronese*, national and historical allegories, are its appropriate adornments. A grand but confused composition of Venice triumphant, or the Victory of Curzolari (1571), in which are introduced portraits of the General, afterwards Doge, Sebastiano Veniero, and the Proveditore Agostino Barbarigo. In the soffitto are three compartments by *Paolo*, of which the best is Venice, supported by Justice and Peace.

Sala dei Pregadi, or *del Senato*, retains, as yet, much of its primitive appearance, though alterations are threatened. The tribune for the speeches, and the candlesticks for the protracted discussions, are tokens of the old working of the constitution. Demosthenes and Cicero, by *Tiepolo*, painted about 20 years before the death of the republic, seem miserably unnatural and out of place amongst the magnificent portraits of the Doges; (*Palma*), Lorenzo, and Girolamo Priuli, Antonio Vinieri, and Paschale Cicogna, and (*Tintoretto*) Loredano, whose stately figures and costumes are realities, whilst the Greek and Roman orators have neither national nor classical dignity.

The Chapel has little that is remarkable except the altar, by *Scamozzi*, and a Madonna and child, sculptured by *Sansovina*. This apartment, in fact, was merely a private oratory, the real chapel of the Palace being the Church of St. Mark.

Sala del Consiglio dei Dieci. The paintings of the ceiling by *Paolo Veronese*, are the chief decorations of this chamber. The chairs of the fearful tribunal still stand upon the estrade at the upper end of the chamber. These seats are evidently just as they were left: the red leather cushions well worn by use. The smaller and more fearful hall of Three is near that of the Ten.

Sala del Maggior Consiglio. This truly magnificent room, 154 feet long and 74 broad, occupies great part of the upper story. In decoration it is unaltered, but its effect is exceedingly deteriorated by having been converted into a museum and a library. If the hall had been allowed to remain deserted and neglected, you might, as the walls resounded to your footsteps, have indulged in the illusions, that the great council might return again. But you cannot imagine their ghosts amongst the very trumpery *anticaglie* which encumber the floor. The splendid paintings which decorate the walls are proud mementos of the opulence and power of the republic. In the history of art, they are remarkable for a circumstance, which, at first sight, may appear of small importance, but which had considerable influence in the progress (perhaps the deterioration) of art. They are amongst the earliest large specimens of oil painting upon *canvas*, a material first employed by the Venetian school.

Tintoretto, Paradise. Damaged by time and picture cleaners, yet still brilliant and impressive, though confused in the composition; said to be the largest picture ever painted upon canvas, being 74 feet in length.

Paolo Veronese. Pope Alexander III., discovered by the Doge Ziani and the senate in the convent of La Carità, where he had concealed himself, when flying from Frederic II. *in 1177.* According to one historian he was disguised as a scullion, according to another as a poor priest; in the painting, his dress rather resembles the latter. Baronius takes great pains to refute this legendary story, considering it as derogatory to the character of the pontiff; and he is particularly angry with this painting. It is full of action: crowds crowding upon crowds, but without the confusion of the Paradise. The group in the gondola in the foreground is a beautiful specimen of Venetian nature.

Carlo and *Gabriello Caliari*, sons of Paolo Veronese. The Embassy despatched with powers from the Pope and the Republic to the Emperor, a small composition cut in two, as it were, by columns, one in the light and the other in the shade: the groups exceedingly animated.

Leandro Bassano. The Pope presenting the lighted taper to the Doge. By this act, the Doge and his successors acquired the privilege of having such a taper borne before them: curiously modernized in costume: a pleasing picture, though not aspiring to a high character.

Tintoretto. The ambassadors meet Frederic II. at Pavia, praying him *to restore peace to Italy and the church; when* he made the proud answer, "that unless they delivered up the pope, he would plant his eagles on the portal of St. Mark." The principal figures, the two ambassadors, have great grandeur.

Leandro Bassano. The Pope delivering the consecrated sword to the Doge previous to his embarkation, and from which the Doges enjoyed the privilege (as it is said) of causing this mark of dignity to be carried before them, until the extinction of the Republic. Very interesting as a memorial of ancient Venice. The scene is placed in the Piazza of San Marco, of which it is evidently a most faithful representation, as the buildings now existing stood previous to the not very numerous alterations which they have sustained. The perspective of the buildings, and still more of the figures filling the porticoes, and advancing towards you in procession, is admirable. The mingled masses of gondolas and their crews, which throw back the perspective of the piazza, are remarkably well contrived; and the whole may be considered as a lesson in the method of producing the effects of long receding distance, without those extravagances which modern artists have so often given to similar compositions.

Fiamminго. The Doge departs from Venice, receiving the Pope's blessing; not remarkable for merit.

Tintoretto. The great naval battle which took place off Pirano and Parenzo in Istria, when the Imperial fleet was entirely defeated, and Otho, the son of the emperor, taken prisoner, an event which induced Frederic to treat for peace.—It is, however, rather unfortunate to be compelled to recollect, when looking at this very fine picture, that it is a mere national *jactance*, inasmuch as it appears, from the absolute silence of all contemporary writers, that no such battle was ever fought, lost, or won. A very striking painting. The whole area is completely filled with the banners, sails, and pennons of the vessels above, and the vessels and crews below, in bold opposition to all received theories of composition. The immediate foreground is formed by a Pisan galley, which the Venetians are in the act of boarding from the Doge's vessel, upon which floats the banner of St. Mark. The details of armour, costume, and equipment are very curious.

Il Vicentino. Otho presented to the Pope.

Palma. The Pope releases Otho, and allows him to repair to his father. The principal group is good: the others are affected and irrelevant.

Zuccaro. The Emperor submitting to the Pope. This painting is amongst the finest in the series. Amongst other beautiful passages, is the group of the lady and her little boy. The mother is impressing her child with the awful veneration due to the Pontiff. Less harmonious are the semi-heroic figures in the angles, which approach to extravagance.

Girolamo Gamberato. The Doge who had co-operated so strenuously in the Pope's cause, having embarked with him and the Emperor, they land at Ancona on their way to Rome. On this occasion, according to the Venetian historians, or rather legends, the Anconitans came out with two umbrellas or canopies, one for the Pope and the other for the Emperor, upon which the Pontiff desired that a third should be brought for the Doge, who had procured him the consolation of peace. To this act of distinction, the Venetians ascribed the umbrella borne over the head of the Doge on grand occasions, as shown in some of Canaletti's pictures, but which was in truth probably only a fashion borrowed from Constantinople. The three umbrellas, which are very prominent in the painting, and which, without doubt, are accurate representations of those seen at Venice, are quite oriental in their fashion.

De Clerch. The alliance between the Venetians and the Crusaders, concluded in the church of St. Mark, 1201. The ambassadors on the part of the Crusaders were Baldwin, Count of Flanders (afterwards Emperor), Louis, Count of Blois, Geoffrey, Count of Perche, Henry, Count of St. Paul, Simon de Montfort, the two Counts of Brienne, and Matthew de Montmorency.

Giulio del Moro. Consecrated banners bestowed upon the Doge by the Pope, in the church of St. John Lateran: a composition in which the story is remarkably ill told. In the foreground, are some strange grotesque figures, in particular a dwarf (without doubt, a portrait) leading a dog.

Vicentino. Assault of Zara (1202) by the Venetians, commanded by the Doge Dandolo, and the Crusaders.

Tintoretto. The surrender of Zara. Alexis, the son of the dethroned Emperor of Constantinople, Isaac Angelus, implores the aid of the Venetians on behalf of his father. In point of fact, "his cause was embraced and pleaded by the Marquis of Montferrat and the Doge of Venice. A double alliance, and the dignity of Cæsar, had connected with the imperial family the two elder brothers of Boniface: he expected to derive a kingdom from the important service; and the more generous ambition of Dandolo was eager to secure the inestimable benefits of trade and dominion that might accrue to his country." — *Gibbon.* The painter, as usual, has *poetised* the transaction for the honour of his employers.

J. Palma. The first siege and conquest of Constantinople by the Crusaders; the assault being led on by the Doge Dandolo, blind, and more than ninety years of age, whose setting forth has been described by Rogers with so much feeling and true poetry: —

" . . . . In that temple-porch,
Old as he was, so near his hundredth year,
And blind — his eyes put out — did DANDOLO
Stand forth, displaying on his crown the cross.
There did he stand, erect, invincible,
Tho' wan his cheeks, and wet with many tears,
For in his prayers he had been weeping much;
And now the pilgrims and the people wept
With admiration, saying in their hearts,
'Surely those aged limbs have need of rest!'
— There did he stand, with his old armour on,
Ere, gonfalon in hand, that streamed aloft,
As conscious of its glorious destiny,
So soon to float o'er mosque and minaret,
He sailed away; five hundred gallant ships,

Their lofty sides hung with emblazoned shields,
Following his track to fame."
Rogers' Italy.

Tintoretto. The second conquest of Constantinople by the Crusaders and the Venetians (1204), which was followed by the pillage and conflagration of the city.

Il Vicentino. Baldwin, elected Emperor of the East by the Crusaders, in the church of Sta. Sophia.

L'Aliense. Baldwin receives the crown from the hands of the Doge Dandolo. In a figurative sense this is true, for the dignity having been offered to Dandolo, he rejected it; but, historically speaking, it is untrue, inasmuch as he was crowned by the hands of the legate.

D. Tintoretto. The return of the Doge Contarini, after the great naval victory gained by the Venetians over the Genoese off the classic promontory of Antium (1378); a victory which, however, did not prevent the Genoese from entering the lagoons in what was called the war of Chiozza, and reducing Venice to the last extremity.

The soffitto or ceiling is exceedingly rich, the fretwork and excellence of the architectural distribution of the parts being as admirable as the beauty of the paintings which adorn it.

P. Veronese. Venice enthroned, a magnificent allegory. — The defence of Scutari, by the Doge Loredano; an exceedingly beautiful design, — and the taking of Smyrna.

L. Bassano. The defeat of the Germans by the Venetians under Cornaro and Bartolomeo Alviano, and the rout of the army of Visconti.

Palma. The surrender of Padua and the taking of Cremona; both very fine; together with several others, each of which would make the fortune of a palace in any other country.

Round this chamber is the celebrated frieze of portraits of the Doges, with the black veil covering the space which should have been occupied by the portrait of Marino Falieri, with the inscription, describing his crime and punishment. These portraits are, many of them, by *Tintoretto*, who must of course have painted the earlier ones from fancy or tradition.

As a manuscript collection, the library of St. Mark was founded by Petrarch and by Cardinal Bessarione. Some manuscripts were given by the former; the latter bequeathed to the republic his library, then so choice and rich in Greek manuscripts as to be unequalled in Europe, and these still constitute its chief pride. Here is the oldest and most authentic manuscript of Homer (published in fac-simile by Villoison), and several other classical manuscripts, perhaps even yet not sufficiently examined by the learned editors, who prefer an ingenious conjecture of a modern critic to a faithful transcript of an original text. This library was removed hither by the French in 1812.

The chief librarian, the erudite and obliging Cavaliere Bettio, attends daily in an adjoining chamber, in which the books can be consulted with more convenience than in the great hall.

Sala dello Scrutinio. A fine apartment, also adorned with historical paintings, of which the principal are:

Il Vicentino: Pepin, the son of Charlemagne, and king of Italy, preparing for the attack of Venice, or rather of the islands of the Lagoons (809), and his defeat in the *Canal Orfano*, which hence derived the traditional name it still retains, in consequence of the numbers who were made childless by the slaughter. — Miss Sedgwick's laquais de place told her, shaking his head, that *fishing* was prohibited in this canal, lest "unpleasant discoveries" (*i.e.* of King Pepin's bones) should be made; a piece of intelligence which exemplifies the manner in which these ingenious gentry *hum* their employers.

Santo Peranda. The Caliph of Egypt defeated by the Venetians.

L'Aliense. The Capture of Tyre by

the Crusaders and the Venetians (1124), under the Doge Domenico Michieli, when he dismantled his ships, so as to leave the crews no choice between death and victory.

Marco Vecellio. The defeat of Roger, king of Sicily, by the Venetians (1148).

Tintoretto. The taking of Zara in 1665.

Vicentino. The taking of Cattaro. The battle of Curzolari, on the feast of St. Giustina (1571).

Bellotti. The demolition of Margaretone.

Liberi. The victory gained in the Dardanelles over the Turks by Mocenigo (1639).

The frieze of Doges is continued and concluded in this apartment. Many are by *Tintoretto.* The last Doge, Manin, is not here, inasmuch as the portraits were inserted not upon the accession of a Doge, but after his death. There are also several fine historical paintings in the ceiling, and a large one, by *Palma*, of the Last Judgment. The grand doorway of the chamber is a species of triumphal arch to the honour of Francesco Morosini, whose ephemeral conquest of the Morea, is now principally recollected as the primary cause of the destruction of the Parthenon.

In the gallery leading to the Scala dei Giganti, are several apartments not usually shown unless you enquire for them; they contain some paintings, interesting either from their merit or their curiosity. Amongst others are *G. Bellino*, The Deposition of the Body of our Lord in the Sepulchre.— *Jacobello del Fiore*, 1415, The Lion of St. Mark, — and a series of costumes of the ancient magistracy. The ceilings of all the apartments contain many other paintings by the best Venetian artists, which our limits prevent us from particularizing.

In traversing this memorable building, we are pleasantly guided by the poet of Italy: —

"Enter the palace by the marble stairs,
Down which the grizzly head of old Falier
Rolled from the block. Pass onward thro' the hall,
Where, among those drawn in their ducal robes,
But one is wanting — where, thrown off in heat,
A brief inscription on the Doge's chair,
Led to another on the wall as brief;
And thou wilt track them — wilt from rooms of state,
Where kings have feasted, and the festal song
Rung through the fretted roof, cedar and gold,
Step into darkness.
* * * * * *
That deep descent (thou canst not yet discern
Aught as it is) leads to the dripping vaults,
Under the floods, where light and warmth were never!
Leads to a covered bridge, the Bridge of Sighs;
And to that fatal closet at the foot,
Lurking for prey, which, when a victim came,
Grew less and less, contracting to a span,
An iron door, urged onward by a screw,
Forcing out life. But let us to the roof,
And when thou hast surveyed the sea, the land,
Visit the narrow cells that cluster there,
As in a place of tombs. There burning suns,
Day after day, beat unrelentingly;
Turning all things to dust, and scorching up
The brain, till Reason fled, and the wild yell
And wilder laugh burst out on every side,
Answering each other as in mockery!"

Yet it must be recollected that this description is poetry, from which Mr. Matter-of-fact, as John Bunyan would call such a personage, is bound to make a great many deductions. The *Pozzi*, or dark cells in the two lower stories, are yet in existence; obscure and intricate passages lead to them, and the nethermost tier are perfectly dark, and correspond with the well known and accurate description given by Lord Byron. They were all lined with wood, but this wainscotting was chiefly destroyed when the cells were thrown open by the French, in order to excite the people against the ancient government.— "Whatever may have been the case in earlier times, it does not appear that in later times any criminals were confined, except of a class who had fully deserved death. One of

them was a Sclavonian, who had murdered his brother, a priest, as he was officiating at the altar. Whether it be lawful for man to inflict such protracted misery upon a fellow creature, instead of obeying the immutable divine command, which requires that the blood of the murderer shall be shed, is a deep and momentous question; but if it be, it may be doubted whether the sufferings of the miserable creatures in the Pozzi ever equalled those now sustained in the solitary cells of the States in North America, where the horrors of perpetual solitary imprisonment are aggravated by every refinement of harshness upon body and mind." — *MS. Journal.*

As to the *Sotto Piombi*, the supposed tortures inflicted by their situation are mere popular legends: such as a poet, especially so good a poet as Rogers, has a full right to use. They were *under the leads*, it is true; but the space intervening between the leaden roof and the ceiling of the cells, which in fact are wooden hutches, varied from about fifteen to twenty-seven feet, wholly prevented the effect ascribed to the metal. The cells are also lighted by windows of such a size that a prisoner of much celebrity, Jacopo Casanova, once escaped *from* them *through* the aperture; and the whole range was so insecure, that on other occasions prisoners broke out by main force. The *sotto piombi* are now converted into dwelling apartments, and are much sought after for their pleasantness and coolness; and when they were actually employed as prisons, they were remarkable for their salubrity. With respect to the iron closet, the origin (or perhaps the result) of Mr. Lockhart's impressive tale of the "iron shroud," a something pretending to be this machine of horrors was exhibited when Mr. Rogers visited Italy, but it has now disappeared. It was some common iron door employed by the ingenious laquais de place to mystify the English traveller. *N. Ital.*

By the celebrated *Ponte de' Sospiri*, the palace is united to the *Publiche Prigioni*. These extend their walls in a long and gloomy range along the narrow canal on the flanks of the Palazzo of San Marco. They were built in 1589, by *Andrea del Ponte*. The front towards the *ripa* preserves the same character, but the architect has cleverly relieved it by placing in this part of the building the apartments intended for the *Signori di Notte*, the heads of the night police, which enabled him to introduce larger openings, than in the portion intended for the security of criminals. It can now contain about 500 prisoners.

The notice of the prisons has carried us off the Piazzetta, which contains the finest work of *Sansovino*, the Titian of architecture, the *Biblioteca Antica*, now part of the Palazzo Reale, and united to the buildings of the Piazza, of which we shall speak hereafter (p. 345.) The donations of the MSS. of Petrarch and of Cardinal Bessarione, induced the Senate to build the library in 1536; a task which they entrusted to *Sansovino*, who, in 1529, had been appointed architect to the republic. Two orders, Doric and Ionic, compose the elevation. The latter is crowned with a balustrade, peopled with statues of good workmanship, by Sansovino's scholars. The proportion of the entablatures of the upper, or Ionic, story, defies all rule. It is half the height of the columns; but, disproportionate as it is to *them*, it *is* in proportion to the height of the edifice, being about the dimensions which would have been required, had the façade been composed of one order. The effect is magnificent. Size, importance, and richness, are all conjoined. The sculptures, the genii, the festoons, the tablets, and the compartments, are so well managed as to convince the spectator that the space was equally required for the crowning of the edifice, and the details which it includes. The interior decorations are in keeping with the exterior. The

ceiling of the great hall in which the books were deposited, is filled with very fine ornaments in stucco, and with paintings by the best Venetian artists. Three compartments are by *Paolo Veronese*. Other objects are — *Tintoretto*, St. Mark delivering a Saracen, and the furtive exportation of the relics of St. Mark from Alexandria, and, the grand staircase; the latter has fine ornaments in stucco by *Vittoria*.

The *Zecca*, or mint, is partly on the Piazzetta, and partly on the Molo. Built by *Sansovino*, it is a noble specimen of Italian rustic-work, uniting the appearance with the reality of strength; above which are two other orders, Doric and Ionic. From this building, the *Zecchino*, the ancient gold coin of the republic, acquired its name.

The *Cortile* of the *Zecca*, is by *Scamozzi*. Here is a singular figure of an Apollo, by *Cattaneo*, holding a golden ingot. This figure has been censured as inappropriate; but without doubt the sculptor considered Apollo, or *Sol*, as the alchemical emblem of the noble metal. In the Zecca are preserved some of the articles of curiosity formerly belonging to the treasury of St. Mark.

At the extremity of the Piazzetta are the *two granite columns*, the one surmounted by the lion of St. Mark, the other by St. Theodore, executed by *Pietro Guilombardo* (1329). These columns so completely formed a part of the *idea* of Venice, that they were copied in most of the cities subject to their dominion. St. Theodore stands upon a crocodile: his head is covered by a strange solid nimbus. In his left hand he wields a sword; a shield is on his right arm. This is considered, says Francesco Sansovino, as symbolical of the temper of our republic; and that she exerts her strong hand for her own defence, and not to attack others. St Theodore Tyro was, as his surname imports, a young soldier, a Syrian, who suffered martyrdom under the persecution of Maximin, and was much honoured by the Eastern church. Narses, after expelling the Ostrogoths, visited (A. D. 553) the rising republic of the Venetians, for Venice, properly so called, did not then exist, and built a church or chapel in honour of St. Theodore, now included in the church of St. Mark; and St. Theodore continued the patron of the republic until St. Mark obtained the popular veneration in his stead.

The Lion is somewhat remarkable, as having been the first victim, as far as objects of art are concerned, of the revolution. From the book which he holds, the words of the Gospel were effaced, and "*Droits de l'homme et du citoyen*" substituted in their stead. Upon this change a gondolier remarked that St. Mark, like all the rest of the world, had been compelled to turn over a new leaf. The lion was afterwards removed to the *Invalides* at Paris; and, by this stupid translation, the Piazzetta was deprived of a monument which, without any peculiar merit as a work of art, was of the greatest value as a historical feature of this most interesting city. It was restored after the fall of Paris.

The capitals of the columns speak their Byzantine origin. Three, were brought from Constantinople. One sunk into the ooze as they were landing it; the other two were safely landed on the shore; but, as the story goes, there they lay, no one could raise them. Sebastiano Ziani, 1172—1180, having offered as a reward that he who should succeed should not lack any "*grazia onesta*," a certain Lombard, yclept Nicolò Barattiero, or Nick the Blackleg, offered his services: and, by the device or contrivance of wetting the ropes, which contracted as they dried, he placed the columns on their pedestals. Nicolò was now entitled to claim his guerdon: and what did he ask?—That games of chance, prohibited elsewhere by the wisdom of the law, might be played with full impunity between the columns. The concession once made could not be revoked; but what did

the wise legislature? They enacted that the public executions, which had hitherto taken place at *San Giovanni Bragola*, should be inflicted in the privileged gambling spot, by which means the space "between the columns" became so ill omened, that even crossing it was thought to be a sure prognostication, foretelling how the unlucky wight who had ventured upon the fated pavement, would, in due time, be suspended at a competent height above the forbidden ground.

At the other end of the Piazzetta, where it abuts upon the Basilica of San Marco, are some more curious relics of ancient times.

The *Stone of Shame*, a species of pedestal upon which bankrupts stood, and were cleared from their debts after making a cession of their property, accompanied by certain humiliating ceremonies.

The *square piers of St. John of Acre*, originally forming part of a gateway in that city, and brought to Venice, as some say, by Lorenzo Tiepolo, when he took the place in 1258. Other accounts tell that they were conveyed hither in 1291, by the merchants and colonists who fled from Acre when it was taken and destroyed by the Sultan of Egypt. According to another account, they belonged to the Church of St. Saba. They are covered with fretwork, and inscriptions, apparently formed of monograms, which have never been explained: and, whatever may have been their origin, they are of great curiosity and antiquity.

San Marco. We so generally consider the principal church in a city as the Cathedral, that it may perhaps excite some surprise to the stranger to be informed that San Marco did not acquire that pre-eminence till 1817, when the patriarchal seat was removed to it from San Pietro. Until that period it was, in fact, the Ducal Chapel, founded, as it should seem, in the year 828, by the Doge Giustiniano Participazio, for the purpose of receiving the relics of St. Mark, which had then just been translated, or rather, in plain English, stolen, from Alexandria, by *Bono*, the "Tribune" of Malamocco, and *Rustico* of Torcello. These remains were deposited in the Chapel of St. Theodore: but the popular veneration was transferred, apparently without hesitation, from St. Theodore to the Evangelist, whose symbol became the emblem, and almost the palladium, of the republic; and the venerable Church of Narses was demolished to make room for the more splendid edifice of the newly chosen protector. Giustiniano died, leaving the church unfinished; but it was completed by his heirs, and stood, until destroyed in the conflagration which terminated the life and reign of Pietro Candiano, 976.

Pietro Orseolo I., the successor of Candiano, was the founder of the present edifice. The foundations were laid in 977; but nearly an hundred years elapsed before the shell was completed under the dogado of Domenico Contarini, 1043. Many precious adornments, and in particular the mosaics, were added by the Doge Domenico Salvo, 1071; and it was not consecrated till the time of Ordelaffo Faliero, on the 4th October, 1111; one of those dates which so happily impress themselves without trouble on the memory.

There are two questions, about which antiquaries and cognoscenti have disputed tooth and nail, with as much literary *acharnement* as if it were a matter of Whig and Tory; the one is, to which of the several eras of construction the present Basilica is to be ascribed; and the second, mooted with great diligence by Cicognara, whether it is or is not to be considered as a specimen of Byzantine art. Neither has much real difficulty. The plan of the church, a regular Greek cross, well understood and well arranged, has most evidently sustained no alteration; and in all the ornamental portions, we as distinctly see, not merely the most

unquestionable Byzantine, or rather Syrian type, but also a great deal of which not another example is to be found in Italy. This is peculiarly observable in the capitals of many of the columns. Some portions, such as the doorways with ogee arches, have great resemblance to those existing in the Syrian churches. The *Gothic* interpolations are few; and those of modern Italian are also unobtrusive; and, by a singular good fortune, this favourite edifice has never been so over-favoured, as to be deprived of its originality.

Exactly in the same manner as you see an ancient shrine set with gems and antiques, so is San Marco set with the rich objects won by Venetian valour and enterprize. In the principal front, there are 500 splendid columns of precious marbles, green, purple, orange, some polygonal, some with Armenian and Syrian inscriptions deeply engraven, offering the pleasure of varied form and colour to the eye, and of enigmas to the mind. This, indeed, is the character of the whole building; rich and strange, full of mystery and meaning. Several tablets of ancient sculpture are inserted, possessing a very singular character, and respecting which it is hard to say whether they are Pagan or Christian. Hercules, St. Michael, and many others: but, above all, a figure called Proserpine, a female holding a torch in either hand, and riding in a chariot drawn by two serpents or dragons, and of which a duplicate will be found at San Donino, near Parma. Probably they are all mediæval talismans. In the corner opposite the Palazzo, is inserted a remarkable group of four full-length figures, said to have been brought from Acre, sculptured in dark purple porphyry, striking from the peculiar colour of their polished surface, and from their position. By the antiquaries this group is said to represent Harmodius and Aristogiton, and we know not whom besides. The common people, with quite as much plausibility, call them four Turks who attempted to rob the church, and were hanged between the "due Colonne." It is very evidently a group of the Lower Empire, probably of the age of Theodosius; but the absence of any inscription, as well as of any knowledge of its original locality, forbids any further conjectures.

The celebrated gilt bronze horses, over the central vault of the Portal, unharnessed from the chariot of Napoleon, have resumed their original position. Brought from the Hippodrome at Constantinople as a part of the plunder, they were deposited in the arsenal, probably for the purpose of being melted down, until their merit was recognised. Cicognara says that the casting, in the making of them, was ill managed; and that the artist was compelled to finish them up by many solderings. It is also his conjecture, that they originally belonged to the chariot placed upon the arch of Nero, erected after his victory over Corbulo. Of the arch, not a vestige remains; but a representation of it is preserved upon medals; and the conjecture, if not entirely convincing, is at least more plausible than any other.

The mosaics in the recesses over the doorways, and the great semicircular gables above, add much to the richness of the façade. Those in the uppermost tier, representing the Taking down from the Cross, the Descent into Hades, the Resurrection, and the Ascension, by *Luigi Gaetano*, 1617, are sufficiently good for the position which they occupy. Others are by *Pietro Vecchio*, 1650, and *Pietro Spagna*.

Those below, containing the history of the translation of the relics of San Marco, are (though greatly restored) still remarkable for their antiquity. The archivolts of the centre doorway, and of the portal which encircles it, are embossed with Prophets and Evangelists, allegorical representations of the months of the year, trades, and labours; to which, within and without,

must be added several of those mystical figures which have been so often described, of lions and other beasts, devouring or prostrating human creatures. Some of the smaller apertures in the lower story of the church, are filled with slabs of stone pierced in patterns, in a very oriental style: others have Gothic tracery. The elevation is also terminated by Gothic-work, tabernacles, crockets, finials, filled with and bearing statues great and small, and sprouting forth in stone with all the luxuriancy of tropical vegetation. These portions are more analogous to the forms usually found in mediæval churches: but though western art and eastern art have here come into collision, the East has gained the victory. The bronze valves of the doors were executed, in the year 1300, by Bertuccio, a Venetian goldsmith. As in Florence, these cunning workmen in the precious metals were general artists. The outer gates are much more remarkable. They are of a brighter metal even than brass. The heads, hands, and sometimes the feet, of the figures, saints, and Biblical subjects, are of silver let into the bronze: some of the inscriptions are in Greek, some in Latin. The workmanship is rude, evidently of an early age, and one of the many proofs that, in the Eastern empire, the art of design, as such, was inferior to the West, though, perhaps, connected with more mechanical skill.

Detached from the front of San Marco in position, but inseparably connected with the elevation and perspective of the structure, are the three bronze pedestals in which are inserted the masts from which were once proudly pendant the three *gonfalons* of silk and gold, commonly supposed to signify the three dominions of the republic, Venice, Cyprus, and the Morea; or, as some say, their portion of Constantinople and of the Eastern empire. The *gonfalons*, after having given way to the *tricolor*, are now replaced by the Austrian standards, waving in vast folds of white and scarlet. It is rather singular that the Austrian arms, the *fess argent* on a *field gules*, are borne by several Venetian nobles, amongst others by the Foscolo family, to which the well-known Ugo belonged.

With respect to the supposed signification of the standards, this a complete after-thought, for originally only one pedestal was placed there by Paolo Barbo, a Procurator of St. Mark in 1501; the others were added by Loredano, 1505. All were the workmanship of *Alessandro Leopardo*, of sea-nymphs and Tritons, elaborately finished and excellently designed.

Upon entering San Marco through the vestibule, which extends along the whole front, there is seen in the pavement a lozenge of reddish marble, marking the spot where, as it is said, Pope Alexander III. placed his foot upon the head of the prostrate emperor, repeating the words of the Psalm, "Thou shalt tread upon the lion and adder."

"Over how many tracts, vast, measureless,
Ages on ages roll, and none appear,
Save the wild hunter ranging for his prey;
While on this spot of earth, the work of man,
How much has been transacted! Emperors,
Popes,
Warriors, from far and wide, laden with spoil,
Landing, have here performed their several parts,
Then left the stage to others. Not a stone
In the broad pavement, but to him who has
An eye, an ear, for the inanimate world,
Tells of past ages.
In that temple porch
(The brass is gone, the porphyry remains,)
Did Barbarossa fling his mantle off,
And, kneeling, on his neck receive the foot
Of the proud pontiff—thus at last consoled
For flight, disguise, and many an anguish shake
On his stone pillow."

Rogers' *Italy*.

That the Pope and Frederic II. were here reconciled on the 25th of July, 1177 (a convenient memorial number, two ones and two sevens), is unquestionable; but the arrogance attributed to the pope is one of the innumerable legendary additions made by modern writers to mediæval history; for, so far from seeking to humiliate the emperor, he dispensed with a portion of

the ceremonies of homage, which, according to usage, he had a right to exact.

This vestibule is rich in mosaics, and filled with precious columns. Those, flanking the principal portal, are said to have been brought from the Temple of Jerusalem, which, in fact, only means, that they came from the East. This vestibule opens, on the right hand, into the *Capella Zeno*, in which is the splendid tomb of Cardinal Zeno, cast, in 1503—1515, from the moulds of the two *Lombardi*, *Pietro* and *Antonio*, and of *Alessandro Leopardo*, in this branch of art, perhaps, amongst the best workmen of their age.

"There is no building in Western Christendom now existing of which the interior conveys an impression at all similar to that produced by San Marco. As soon as you cross the threshold, you feel admitted into the Byzantine empire. Italian or Romish additions there are; but you do not, so to speak, listen to them; they do not mar the general harmony. From the resplendent cupolas and apsides above, to the rich and variegated pavement below, the whole is pervaded by the same character of mystic solemnity: dark and shadowy, but not gloomy, and full of complexity without confusion. The gold-grounded mosaics, spread over roof and wall, give to the building the appearance of being lined with precious metal; and the sort of fold, or wrap, round the edges and soffits of piers and arches, increases this metallic semblance; and in the comparatively few portions where the mosaics are absent, the grave colours of the marbles supply the deficiency."—*MS. Journal.* The mosaics are of various successive dates; some, perhaps, of the age of the Doge Selvo; others of the 17th century; but this circumstance does not produce any discrepancy. The insertions, though made at different periods, all fall into the primitive intention of the building. In point of art, the finest are the subjects from the Apocalypse and the Glory of the Saints, executed, after the cartoons of Pordenone and Tintoretto, by *Zuccato*, 1570.

The general plan of the church is a Greek cross, covered by five cupolas, one on the centre, and one over each arm of the cross. The choir terminates by a semicircular apsis. "When first completed, it seems that all the parts and divisions of this interior, which the architect intended for mosaics, were covered and coated with the gold tesseræ: and when and as the mosaics were added, they were inserted by picking out so many of the small cubes as were needed to make places for the coloured figures, and no more. There are yet some parts exhibiting only the gold ground, no figures having been put in. Hence every new mosaic became an integral part of the old building, falling, as it were, into its rank and station, as aptly as if it had been placed there from the beginning. In other ancient churches, where paintings have been added, this is scarcely ever the case. Besides which, paintings necessarily vary in tint and preservation according to age, and the old and new do not match. But it is not so with mosaics, of which the tints are unalterable: old and new match completely; time may destroy, but it does not change them."—*MS. Journal.*

The pavement, of exceedingly rich tesselated work, is in admirable keeping with the rest of the building: some portions are in fretted and interlaced patterns, imitated from others, still more antique. Others exhibit groups and figures attributed to the prescience of Abbot Joachim, who was consulted by our Richard Cœur de Lion, and who, according to tradition, pictured many a future event in his hieroglyphics, which, by the way, are the lineal ancestors of those which yet figure annually in Moore's Almanack. The round, well-fed, sleek Lion on the sea, and the lean, meagre Lion on the land, denoted what would be the fate of Venice if she deserted the profits of her maritime commerce,

for the vain glories of territorial conquest. Two cocks carrying off a fox, indicate the conquest and capture of the crafty Ludovico Sforza by the two Gallic monarchs Charles VII. and Louis XII. Besides these, there are many others in the much trodden and undulating pavement,—griffons, elephants, doves, of which it is expected that the meaning will be hereafter unfolded.

The choir and its divisions rise in triple ascent. It is parted from the nave by a rich rood-loft or screen after the Greek fashion, surmounted by fourteen statues executed by *Jacobello* and *Pietro Paolo dalle Massegne* (1394), pupils of the Pisan school. The presbytery contains the high altar, standing under a Baldacchino, supported by four columns, entirely covered with bands of sculpture, Greek in style, and supposed to be of the eleventh century, but with inscriptions in the Latin character and language. The bands, nine upon each column, contain the principal events and traditions of the Gospel history, from the Marriage of St. Anna, to the Ascension. They quite agree in character with the very rich decorations of the altar, which, unlike so many others, has escaped all the improvements of a later age. It has two altar-pieces, or "Pale." The *outer* "Pala" is in compartments, by *Messer Paolo* and his sons in 1344. It is more Greek and stiff than contemporary works at Florence. This covers the *Pala d' Oro*, one of the most remarkable specimens now existing of Byzantine art, as made in 976 at Constantinople, by order of the Doge Pietro Orseolo; but it was repaired by Faliero, 1105; by Pietro Zani, 1209; and, lastly, by Andrea Dandolo. 1345; and it exhibits a mixture of what we may call Gothic art. By all these processes it has gained in splendour, but it has lost in authenticity. Some of the inscriptions are in Greek, some in Latin. The material is silver gilt, encircled with coarse gems and enamels. The letters are in *niello*, and must have required great patience and attention to insert them. The representations of sacred personages and subjects are of the usual description: some are from a legendary life of St. Mark. The most curious are of the Doge Faliero and the Empress Irene. The *Pala* is now arranged in three pannels, folding horizontally; but, according to its original plan, it appears to have been placed upon the altar. Taken as a whole, it is inferior in workmanship to the goldsmith's work and enamel of Lombardy, France or Germany, at any of the periods to which it belongs. It has lately been thoroughly cleaned and put in order. In the third and last division of the church, is the altar now called the Altar of the Holy Sacrament. The basso-relievos are by *Sansovino*. It stands, like the great altar, under a Baldacchino, supported by four pillars fluted in spirals, and said to have been brought from the Temple at Jerusalem. They are of oriental alabaster, semi-transparent or translucent, so that the light of a taper shines through them.

By the side of the altar is the entrance to the sacristy, closed by the bronze door, upon which *Sansovino* is said to have exercised his skill during twenty years. The subject is the Death and Resurrection of our Lord. In the border are introduced small busts, starting forward with exceeding life and vivacity. Three of these are portraits—of Sansovino, of Titian, and of the infamous Aretino. The impudent, hardened deformity of the last would have made you turn round to look at him, had you met him walking on the piazza. Aretino was the intimate associate of these artists: whether they liked the vices of the man, or courted him from the dread of his pen, the connection is equally discreditable to their memory. The expense was defrayed by Federigo Contarini, one of the procurators of St. Mark. *Sansovino* has authenticated the work by subscribing his name.

The *Sacristy* is a noble apartment, and was probably used also as the chapter-house for the canons of the Basilica. The coved roof is richly covered with mosaics. The best are St. George and St. Theodore, by *Zuccati* after *Tintoretto*. The presses and seats are of inlayed or veneered wood, or, as it is here called, *intarsiatura*. Those by *Fra' Sebastiano Schiavone* are considered as amongst the best of this species of art, which furnishes an appropriate furniture for rooms of this description.

Other of the adjuncts which add to the mysterious and labyrinthine appearance of the Basilica are,—Chapel of the *Madonna de' Mascoli*, with rich and fine sculptures of the Pisan school, so rarely found out of Tuscany, and curious mosaics, the life of the Virgin, by *Giambono*, 1430. The chapel of *San Isidoro*, mosaics of the 14th century. The *Chapel of the Baptistery*, many curious objects; sculptures and mosaics of the 14th century; the Baptism of Christ, of the 12th century. The baptismal font is of marble, with an elegant and finely worked cover by *Minio* of Padua and *Desiderio* of Florence, both excellent pupils of Sansovino.

The *Tesoro* is carefully kept under lock and key. A great portion of the relics belong to that class which can only be contemplated with regret, as examples of misapplied devotion. The most curious are specimens of Byzantine workmanship.

The sepulchral monuments in San Marco are not numerous. Three Doges only are buried here, Vital' Falieri (*d.* 1084), Marin' Morosini (d. 1249), and Bartolomeo Gradenigo (d. 1339); and one Dogaressa, Felice, the wife of Vital' Michiele, successor of Vital' Falieri. Vital' Falieri and Felice are in the vestibule, the others in the side aisle. A law, dictated by that jealousy which rendered the chief of the state the constant object of suspicion and dread, forbade the continuance of these interments. It was thought, without doubt, that the assemblage of these monuments in the Basilica of St. Mark, might lead to the idea that the structure was in some degree the apanage of the person of the doges, whereas not even their corpses were to acquire a permanent possession in the palace of the republic. As far as the beauty of the building is concerned, we have now reason to be thankful for this jealousy, for it has prevented the encumbering of the interior by those vast monumental structures which were erected to the memory of the doges elsewhere. Amongst the objects which are here of minor importance, though they would be treasures elsewhere, may be noticed the Bénitier, standing upon what appears to be an ancient altar, encrusted with dolphins and tridents; and the very beautiful altar in the vestibule, called, from the principal figure, the *Madonna della Scarpa*, by the *Lombardi*: the columns, covered with foliage and fruits, are remarkably well managed and elegant.

The piazza in front of San Marco is entirely enclosed by the splendid buildings, of which the peculiar characteristic is derived from the lengthened series of arches, which exhibit an endless display of light and gloom, whilst the long shadow of the giant campanile traverses the chequered pavement. One remarkable difference between London and a continental city is marked by such shadows. In our metropolis, the sunshine is so constantly deadened by the smoke and fogs that no one ever notices them; as, for example, that cast by the Duke of York's column at the end of Waterloo Place. But here they are so strongly defined, that they form a prominent feature in the scene.

The *Procurazie Vecchie*, standing upon fifty arches, forms one entire side of the piazza. This fabric was raised by *Bartolomeo Buono di Bergamo* in 1500, and was intended for the habitation of the procurators of St. Mark, who were reckoned amongst the most important dignitaries of the republic.

They were originally the churchwardens or trustees of San Marco, having the care of the fabric, and the management of its property; Bartolomeo Tiepolo, elected in 1049, being the oldest upon record. With the increase of the riches of San Marco, their numbers were augmented, till at length they were increased to about thirty-four, and the enlargement of the board, or tribunal, was accompanied by a great extension of their powers. Amongst other duties, they constituted a court of orphans, being their official guardians and trustees. The procuratori were in such high repute for their integrity and good management, that it was a common practice for parents in other states of Italy, to appoint them executors of their wills. And, generally speaking, the doge was elected from this body. The office was held for life, and as the republic declined, a certain number of the places were sold, as a means of filling the coffers of the state. This practice began during the disastrous war of Candia. They had two prices: the old nobility paid 30,000 ducats (worth about five francs each) for their gown, the new 100,000. Amongst the latter class of purchasers was Ottavio Manin, the ancestor of the last doge of the republic, and under whom it expired. For the accommodation of the increasing numbers, were erected the *Procurazie Nuove*, the older edifice not being sufficiently splendid or convenient for their use. These buildings grew, as it were, out of the *Biblioteca* (p. 337.). They were entrusted to *Scamozzi*, who, following the general idea of *Sansovino*, added a third story. The sculptures here also are very elegant, particularly the foliaged frieze of the Ionic story, interspersed with sea-gods and sea-nymphs.

These Procurazie Nuove were converted into a palace by Eugene Beauharnois, and now constitute the *Palazzo Réale*. The line of this palace is completed by a façade built by the French government, agreeing, to a certain extent, with the magnificent structures of which it is a continuation; but in which as many faults have been committed as are compatible with the general adherence to the pattern of the fabric. It is crushed by a heavy attic, and united, or rather affixed to the Procurazie, with singular awkwardness. The old Biblioteca, as has been before mentioned, forms a part of the palace. It contains some good paintings, dispersed in its several apartments: amongst others, in the octagon saloon, *Tintoretto*, the Adoration of the Magi, and Joachim driven from the Temple, a legend not in holy writ. In the chapel, *Albert Durer*, an Ecce Homo.—*Francesco Bassano*, the Presentation in the Temple. Several very clever pieces, and some showy modern frescoes by *Hayez* and other modern artists. To make way for this palace, the church of *San Geminiano*, one of the finest works of *Sansovino*, and his burial place, was demolished. Cicognara, president of the Academy, and many other eminent artists, strongly remonstrated against this demolition. It was entirely needless, for the plan of the new palace would have been quite well arranged without seizing the site. The church, besides its effectiveness in the scene, to which it gave a pleasing variety, was of exquisite skill; and it was represented by *Cicognara*, that it might be preserved as a royal chapel; but none of these reasons could prevail against the Gallic Vandalism, which has inflicted such irreparable injury upon the fine arts. The history of the church of San Geminiano is curious. It was first founded by Narses upon ground by the side of the campanile, and now forming part of the piazza, which was enlarged to its present extent by the demolition of the ancient fabric. This took place under the dogado of Vital' *Michele*; and the consent of the pope was solicited, but not obtained. "The apostolic see may pardon a wrong after it

is committed, but never can sanction it beforehand," was the reply. Acting upon this guarded reply, they demolished the church, and rebuilt it upon the site which it afterwards occupied. But yearly the Doge came forth with his train to meet the parish priest, who, standing upon the desecrated spot, demanded of his serenity that he would be pleased to rebuild the church upon her old foundations. "Next year," was the reply of the Doge; and thus was the promise renewed and broken, until the republic was no more. The second church of San Geminiano, falling into decay, was replaced about the year 1505, by the structure which has recently disappeared.

The *Campanile* is one of the boldest monuments of ancient Venice. The building was begun in 902, under the government of Domenico Tiepolo, but it had not *grown up* to the belfry until the time of Domenico Morosini (1148—1155), whose epitaph is so ambiguously worded as to claim the honour and glory of the entire edifice. You mount by a continuous inclined plane, like the Giralda at Seville, from which this tower, so far as plan and structure are concerned, is probably copied. This ascent winds round an inner tower which is entirely hollow or open, and which is an awful *well*, when you look down through it. The present belfry, an open loggia of four arches in each face, was built in 1510, by *Maestro Buono*; the whole being surmounted by a lofty pyramid. The prospect hence, which offers the rare recommendation of being a perfectly *unnervous* station, is magnificent. The configuration of the city renders the bird's eye view completely intelligible, particularly when seen spread out under the horizontal rays of the morning or evening sun. And, whilst the point is sufficiently elevated to enable you to see the whole picture with a most ample frame, still it is not so far above that plane as to reduce the buildings beneath into insignificance. A watchman is stationed in the belfry, who, at stated times, beats the great bell; and who, when not so employed, performs the usual duty of explaining the prospect. At the foot of the campanile is the very beautiful and much criticised loggia of *Sansovino*, built about 1540, ornamented with four statues cast in bronze by him. The *order* is a fanciful Composite. The columns are of rich marbles. The elevation is filled with ornament, without being overloaded. The interior, which was used as the station for the Procuratori commanding the guard during the sitting of the Consiglio Grande, has a Madonna by *Sansovino*.

The unparalleled group offered by the buildings of the piazza is completed by the *tower of the Horologe*, whose great orb shines in the centre, resplendent with gold and azure, the sun travelling round the zodiacal signs which decorate it, and marking the time of twice twelve hours. Above, are two figures of bronze, giants or savages, who beat the said hours upon the bell, and who are as much the object of perennial wonderment to the starers at Venice, as their black brethren of St. Dunstan's used to be in London. They strike the hours twice over, the second set of strokes at an interval of five minutes from the first. In a writer of the last century, there is a story of one of these bronze men having committed murder, by knocking an unfortunate workman, who stood within the swing of the hammer, off the parapet. The tale may be apocryphal, but the caution which it suggests is not entirely unworthy of notice, when amidst the machinery of a *carillon*. These men crown the edifice. The two stories which intervene between them and the horologe are equally gorgeous. The Virgin of gilt bronze, and above, a gigantic lion of St. Mark, upon an azure and stellated ground, decorate this portion. All is bright, strange, and astrological. *Pietro Lombardo*

was the architect of the tower, 1494. The clock, as appears by an inscription beneath it, was made by *Giovan' Paolo Rinaldi* of Reggio, and *Gian' Carlo*, his son.

Beneath the tower of the *orologio*, is the entrance to the *Merceria*, the part of Venice which exhibits most prosperity. Here are the principal shops; and the best retail trade carried on in the city, is nearly all concentrated in this quarter. The streets about the *Merceria*, and through which you may thread your way to the other main land of the Rialto, are very narrow and much crowded, and the throngs pass and repass in every direction, fearless of carriage, horse, or cart.

None of the articles sold here have much peculiarity or remarkability, excepting the well-known Venice gold chains, and the once celebrated *Venice treacle*, which is yet manufactured for the Levant trade. Bills detailing its virtues are printed in the Turkish language, as well as English, French, German, Spanish, Portuguese, Polish, Illyrian, and other languages of Christendom. It is a curious proof of the permanence of habits in these old Italian cities, that in the shop carried on in the name of "*Jacopo Menegati*," who was probably gathered to his fathers before the siege of Candia, they yet have a stock of bills in the English language, which, in antiquated spelling and typographical awkwardness, tell the virtues of this—"*vv*onderful antidote,"—whose "principal force con-"sists in opposing and overcoming all "sorts of poyson *vv*hatsoever, cure-ing "easily those that have *takin* poyson in "their meals, or have been bit by ser-"pents, drinking or applying it upon "the place bitten. And being so drunk "and apply'd it infallibly cures also "lesser maladies *vv*hich *vv*ould be too "tedious to describe. *It is sufficient to* "*say that it does no manner of harm in* "*any distemper, but helps in all.*"—The phraseology of this curious document carries us back at least to the days of good queen Anne. The *Teriaca*, or *Treacle*, consists of an hundred ingredients. The flesh of vipers is the basis of the pulp. An Englishman who visited Venice about fifty years ago, told us that being in an apothecary's shop, he lifted up the cover of a locker on the window-seat, and found it full of writhing snakes, who were reserved till they could be pounded alive, a barbarity about which we must not cry out, so long as Monsieur Ude's prescription concerning eels is allowed to be put in practice amongst us. Now, however, they give the coup de grâce to the vipers before they operate upon them. The compounding of this article was considered as a matter of national importance; and it was performed "*in Piazza*," under the inspection of the officers of the republic; and the hundred pestles and the hundred mortars, a fearful battery, are yet annually exhibited before the doors of the venders. It would be well if the *Teriaca* could be an antidote to the unhealthiness which is peculiarly apparent in the countenances of the inhabitants of these portions of Venice, more particularly of the children, whose little nankeen-coloured countenances painfully bespeak the want of needful exercise. In the "campi," they may perhaps spin a top, or play marbles; but as for trundling a hoop, such an exercise of dexterity is quite impossible.

Opposite to the Piazza of St. Mark, is the canal of the *Giudecca*. The island bearing this name, together with the smaller island of *San Giorgio*, which continues the line, offers a splendid accompaniment to the Piazza. The churches of Palladio—*Il Redentore* and *San Giorgio*—here are seen to the fullest advantage. In these designs gracefulness is pre-eminent and impressive, whilst the want of life in the parts is less discernible, for it is the peculiar merit of Palladio, and to which, perhaps, much of his fame is to be ascribed, that his buildings always tell beautifully in composition, whatever may be their defects when individually viewed. At the point

below the *Giudecca* is the *Dogana di Mare*, the ancient custom-house, now standing more for show than for use. It is in a bold, semi-castellated, semi-rustic style, singularly well adapted to its situation and its object.

Here begins the glory of Venice, the *Canal Grande*, whose banks are chiefly formed by the decayed palaces of her nobility, a touching scene of departed splendour. As there is no continued quay of any length upon the Canale, the gondola is indispensable for its examination, though some good stations are accessible landwards for seeing some of its grand features. The island group of San Marco and its *Sestiere* forms the eastern shore of the canal, so far as such a tortuous stream admits of a general description by points of the compass: on the west is the island of the *Rialto*, properly the nucleus of ancient Venice, though not exactly the first spot which was colonized. It is said to have previously been a fishing station, being somewhat more elevated above the water than the surrounding eyots, and therefore affording firmer ground for their huts and cabins. Here the whole strength of the rising republic was concentrated when Pepin threatened its rising power; and therefore when he demanded that the Rialto should surrender at discretion (A. D. 809), it was, in fact, requiring that the whole state should be placed in his power. Pepin was foiled by the activity and policy of the Doge, Angelo Participatio, who, after the enemy retired, translated here the seat of government of the Venetian people, which had been previously at Aquileia, Concordia, Grado, Malamocco, and Torcello; and the same prince, having caused the surrounding islands to be joined to the Rialto and to each other by wooden bridges, Venice, as a city, received her first existence. Yet even till the 16th century, and perhaps later, "*Rivo alto*" was considered as *the* city in all legal documents; and distinguished as such from the *State* of Venice, and of all the eyots and islands upon which the city now stands, it is the most of a continent. After the population was extended into the other quarters, the Rialto continued to be the seat of all the establishments connected with trade and commerce. The *Fabbriche*, a series of buildings, covering, perhaps, as much as a fifth of the island, and partly connected by arcades, were employed as warehouses and custom-houses; the exchange being held in the piazza opposite the church of *San Jacopo*, an irregular and now a neglected quadrangle. The whole place was the resort of the mercantile community; but if you seek to realize the locality of Shylock and Antonio, you must station yourself in the double portico at the end of the piazza opposite to the church, that being the spot where the "*Banco Giro*" was held, and where the merchants transacted the business of most weight and consequence. Sabellico tells us that this "nobilissima piazza" was crowded from morning to night; and not one of the least remarkable of its characteristics, as he describes it, was the good order, good breeding, and good faith, with which affairs were managed amongst the royal merchants here assembled.

In the night of the 10th of January, 1513, a fire broke out which destroyed all the buildings as well as their contents. As is unfortunately generally the case with such conflagrations, it was more than suspected to have resulted from the hand of an incendiary. The senate, fully impressed with the necessity of preventing any stagnation in the transaction of business, immediately decreed the reconstruction of the commercial buildings, and they were entrusted to *Antonio Scarpagnino*. He was an artist of small reputation; and Vasari speaks most contemptuously of his productions, partly on account of their positive demerits, and partly because his plans and designs were preferred to those of the celebrated Frate

Giocondo. The *Fabbriche* are principally converted into private houses. Many portions have been demolished, all are neglected and in decay; and the merchants no longer congregate here, but do their business in their counting-houses. Of the many dispiriting scenes offered by Venice, none are so cheerless and uncomfortable as those presented by the Rialto. Nothing is left, and *nothing* is recollected upon which the imagination can repose with satisfaction.

There were several churches upon the Rialto. *San Jacopo* is desecrated, and *San Giovanni*, by Scarpignano, is not ill-planned; its ground plot is not unlike that of St. Stephen's, Walbrook. The only building on the island now possessing any splendour, is the *Palazzo de' Camerlenghi*, now the *Tribunale d' Appello*, built in 1525 by *Guglielmo Bergamesco*; the frescoes and capitals have great beauty.

At the foot of this Palazzo is the *Ponte di Rialto*. This very celebrated edifice was begun in 1589, and in the reign of the Doge Pasquale Cicogna, *Antonio da Ponte* being the architect. Cicognara says he is not sufficiently estimated; but this edifice is more remarkable for its solidity and originality than for its beauty. There was an older bridge of wood which was replaced by the present structure. The Ponte di Rialto was thus scarcely completed when Shakspeare penned the passage which is in every one's mind, and by which we erroneously transfer to it the attributes of the island. And, indeed, in the narrow passages between the shops and upon the steps by which you ascend and descend, it would be difficult to find a comfortable place of conference; besides which, as Sabellico informs us, it was so constantly thronged by passengers, that there was hardly any hour of the day when you could get along without much difficulty. None of Shakspeare's commentators appear to have been aware of the precise locality to which he alludes. The two ranges of shops upon the Rialto are now principally occupied by goldsmiths, who profess to look down with much contempt upon their brother tradesmen in the Piazza; but they themselves seem decayed, shabby, and dispirited, and their own stock offers little which can tempt the purchaser, either by its richness or its elegance. The gold chains, for which Venice is so celebrated, are rarely exposed for sale in the shops. You buy them in the manufactories, where they are sold by a fixed tariff at so much per ounce, a per centage for workmanship being added to the value of the gold. It was intended that the bridge should have been much more adorned than it is at present. The ornaments which it now exhibits are confined to the figures in the spandrils; the Angel and the Virgin, St. Theodore, and St. Mark.

The *Fondachi* form a curious portion of the reminiscences of the ancient commercial prosperity of Venice. They were the factories of the different nations, very similar in object to some still possessed by the Franks in the Levant, or of the Europeans at Canton, where the merchants of each language and race could dwell together under a domestic jurisdiction; where their business could be transacted, and their goods safely housed. It is hardly necessary to observe that they have long since ceased to be applied to their original use. Some are converted into public offices, but, generally speaking, they are falling to decay. The finest and the best preserved is the "*Fondaco de' Tedeschi*," now the *Dogana*, near the foot of the Rialto. It was built somewhere after 1505, when the older Fondaco was burnt down. The architect was *Frate Giocondo*, whom we have already noticed as having been the disappointed competitor for the rebuilding of the Rialto; and it is remarkable as being almost the only certain and unquestionable specimen of his style in Venice. Coupled arches, and arched porticoes, mark it as one of the diver-

sified channels by which the Veneto-Gothic style passed into the classical style.' It has now a somewhat heavy character; but its walls were originally covered with frescoes which have long since disappeared.

The *Arsenal*. Our ideas of the ancient power of Venice are completed by the arsenal; not merely positively, not merely by the extent, the perfection and the magnificence of the buildings, but comparatively, by the recollection how insignificant, in the days of its early prosperity, all other similar establishments of the contemporary naval powers of Christendom would have seemed. The arsenal attained its present dimensions, nearly 2 miles in circuit, between 1307 and 1320. Walls and towers, battlemented and crenulated, surround it. They are attributed to *Andrea Pisano*. The principal gateway is a very happy adaptation of the elevation of a Roman triumphal arch; perhaps amongst the best of its kind, and yet erected as early as 1460, as appears from an inscription on the column on the left-hand side. An attic with a pediment was added in 1581, surmounted by a statue of St. Giustina, by *Girolamo Campagna*, in commemoration of the great battle of Lepanto, fought on the festival of St. Giustina, 7 Oct. 1571. Near this entrance stand the four marble lions, brought by Morosini from the Peloponnesus in 1685. The most remarkable of these noble beasts, the Lion of Lions, so to speak, stood at the entrance of the Piræus, which from this image was commonly called the Porto Leone. It is of very ancient workmanship, and it has been conjectured, upon somewhat dubious grounds, to have been originally a memorial of the battle of Marathon. Engraven on this Lion's shoulders and flanks are some very remarkable Runic inscriptions, which have so much exercised the learning and baffled the penetration of the antiquaries. That the characters are what are usually termed Runic is incontestable, and they are disposed upon twisted serpentine bands, exactly as is accustomed to be seen upon the rocks, tombs, and crosses of the north. When they catch a slanting light, some of the characters are very legible; but to make out the whole series is impossible. By whom, or when they were inscribed, are unanswerable questions. The conjecture that they are the productions of some of the Waranger, Scandinavian, or English guards of the Byzantine Emperors, is at least as good as any other. The head of the second best of the Lions, also from Athens, is a restoration; the other two are chiefly remarkable for their antiquity.

The noble armoury was pillaged, and the articles pilfered and in part dispersed by the French. They have recently been re-arranged, and still contain some very interesting objects, but of which many were brought from the armoury of the Ducal Palace.—The great standard of the Turkish Admiral, taken in the battle of Lepanto, of red and yellow silk; once flaming like a meteor of destruction.—Much fine and curious ancient armour, interesting both from its workmanship and the historical personages to whom the suits and pieces belonged; at least until some lynx-eyed antiquary shall deprive the traditional owners of their property. Attila's helmet is not a relic to swear by; but it is connected with the popular and poetical traditions respecting the King of the Huns, not entirely extinct in Italy. The shield, helmet and sword of the Doge Sebastiano Ziani, 1172—1178. Upon the first is the rape of Helen: upon the last, an Arabic cypher. A Meyrick must judge of their authenticity.

The armour of *Gattamelata*, for man and horse, of fine *Milan* workmanship. The full suit of Henry IV., given by him to the republic in 1603. This was brought from the Palazzo Ducale, and, as they say, is unquestionable.

Arbalêtes, or cross-bows, of remarkable power. One was tried in the

presence of the late Emperor of Austria, by shooting bolts against a steel cuirass, at the distance (as it is said) of an hundred yards. The cuirass is riddled through and through. Helmets and shields of the ancient Venetian soldiery, and of very strange forms, quite unlike those of France or England: quivers yet filled with arrows, perhaps used by the Stradiotes and other semi-barbarian troops of the republic.

A press full of horrible instruments of murder and torture. A species of spring pistol, in the shape of a key, with which it is said that Francesco di Carrara, the tyrant of Padua, was accustomed to kill the objects of his suspicion, by shooting poisoned needles at them. The instruments of torture are horrible, and had better be neither examined nor described. In front of this press are some helmets of iron of rough workmanship, without apertures for the eyes or mouth, so that the wretch enclosed in them could neither see nor breathe. Such being the case, it has been oddly conjectured that they were intended for the protection of the warriors who stood on the prows of the Venetian galleys. Others suppose that they were used as instruments of torture, or of restraint equivalent to torture, a conjecture less improbable; for headpieces of a similar description were applied, at the discretion of the gaoler, in Newgate, the Fleet, Norwich Castle, and other English prisons, in the course of the last century, and in Ireland till a later period. At all events, it is probable that Carrara had nothing to do with them, but that, like the contents of the Spanish Armoury in the Tower, they were exhibited to keep up a national feeling against an enemy.

Ancient artillery and fire-arms: a springal of iron, not cast, but composed of fifteen pieces rivetted together, and covered with exceedingly elegant arabesques, made by the son of the Doge Pasquale Cicogna, who flourished towards the close of the 16th century. This also formed part of the ducal armoury.

These armouries also contain memorials of the Venetian high admiral Emo (died 1792), who, in his limited sphere of activity, showed much ability and talent. The bas-reliefs from his tomb, representing naval subjects, were brought from the church of the Padri Serviti, so Vandalically demolished by the French. The memorial, a rostral column surmounted by a bust, was made for the place where it now stands, and is interesting as being amongst the earliest works of Canova, executed at Rome in 1794. It is exquisitely finished.

The arsenal contains four basins or wet docks, two large and two small. These are nearly surrounded by the dry docks, or slips for the building of vessels, and workshops. The roofs are supported by ancient arches, lofty and massy, some circular, some pointed, standing upon huge cylindrical pillars, with angular leafy capitals, like those found in the crypts of churches; and as we generally meet with these features only in ecclesiastical architecture, the interest of the scene is increased by seeing them applied to structures of so different a nature. The columns are sculptured with numerous shields of arms and inscriptions, some of which are in the ancient Venetian dialect. The rope-walk is amongst the most recent portions of the arsenal, having been built in the early part of the last century. It is supported by 92 elegant Doric pillars, producing an effect something like Martin's perspectives.

The model-room still contains some curious materials for the history of naval architecture, galleys, galliots, and many other vessels now obsolete. The collection was exceedingly rich and important, but the French burnt or destroyed the greater portion. They also burnt the celebrated *Bucentoro*, the vessel from which the doge annually espoused the

Adriatic. A model of it is here, but it was made from drawings and recollections, after the loss of the original. The very significant and impressive ceremony of the espousal, intended as a *continued* assertion of the right of the republic to the dominion of the Adriatic, may be traced as early as the year 1245. The destruction of the Bucentoro can have had no other reason, except the fanatic hatred of the French towards every object connected with the *individuality* of the countries which they ravaged.

Long before the actual fall of Venice, the arsenal displayed all the decrepitude of the state. When the French entered Venice, they found thirteen men-of-war and seven frigates on the stocks. This enumeration seems respectable; but of these vessels, none of which were completed (nor were there any sufficient stores or materials for completing them), two had been begun in 1752, two in 1743, two in 1732, and the remainder at subsequent periods, so that if the one most advanced could have been launched, she would have attained the respectable and mature age of 75 years. At present, the business of the arsenal is just kept alive, affording a scanty memorial of the operations which so struck the fancy of Dante, as to furnish the subject for one of his most strange and striking similes.

"Quale nell' arzanà de' Viniziani
Bolle l' inverno la tenace pece
A rimpalmar li legni lor non sani,
Che navicar non ponno; e 'n quella vece
Chi fa suo legno nuovo, e chi ristoppa
Le coste a quel che più viaggi fece;
Chi ribatte da proda, e chi da poppa;
Altri fa remi, e altri volge sarte;
Chi terzeruolo ed artimon rintoppa:
Tal, non per fuoco, ma per divina arte,
Bollia laggiuso una pegola spessa."
Inferno, xxi. 7—18.

"As in the arsenal of Venice boils
Th' adhesive pitch in winter, to repair
The bark disabled by long watery toils;
For since they cannot put to sea,—instead
One here his vessel builds, another there
Caulks that which many voyages hath made;
One strikes the prow—one hammers at the poop,
One mends a main—and one a mizen sail; [rope;
One makes an oar—another twists a
So, not by fire beneath, but art divine
Boil'd up thick pitch through all the gloomy vale."

The preceding localities and building constitute the main and leading features in the picture of Venice. Amongst the further details it is difficult to make a selection, for nowhere is the *embarras des richesses* more embarrassing.

Generally speaking, the churches of Venice are fine, but very varied in their character; that is to say, they fall into four principal styles, which, as amongst themselves, are very uniform.—The first, is a very peculiar Gothic, generally plain, massy and solemn, and exceedingly unlike the arabesque richness of the ducal palace, and the secular structures of the same order.—The second is a style which here they whimsically term Lombard. It is a revival of the Roman style in the 15th century, but in which the architects were evidently influenced by the Byzantine models of the middle ages.—The third is classical; Italian, properly so called; and of which the principal genus in the sacred edifices here is the Palladian.—The last is the modern Italian: sometimes overloaded with superfluous ornament. Perhaps no city in Italy, not even Rome itself, formerly possessed so many churches in proportion to its size. It was the policy of the Venetians that every shoal and island should have its great mother church, surrounded by a host of minor oratories; but the indiscriminate devastations of the French, actuated, in the demolition of the houses of God, by hatred of Him to whom they were dedicated, have left us only a shadow of her former ecclesiastical glories.

The church of the *Frari*, or *Sta. Maria Gloriosa de Frari*: built, at least designed, by *Nicolo Pisano*, about 1250. Gothic, lofty, and venerable, and very decidedly exhibiting the characteristics which we have

noticed as belonging to this style in Venice. If it be really the work of *Nicolo Pisano*, it differs in some important respects from his Tuscan style. It is filled with magnificent tombs, which it would take weeks to describe, and months to draw. The monument of the Doge Nicolo Tron (died 1472), by the *Bregni* school, is perhaps 50 feet in width and 70 in height, being composed of six distinct stories, and adorned by nineteen whole length figures, larger than life, besides a profusion of bas-reliefs and other ornaments. The statue of the Doge is by *Bregni* himself. It was during this dogado that the Venetians acquired Cyprus. Nicolo had been a "royal merchant" at Rhodes, where he traded during fifteen years, and acquired what was then considered as a large private fortune, 80,000 ducats, being in money about 20,000*l.*, but in exchangeable value perhaps ten times that sum. Opposite, is the monument, hardly less splendid, of the unfortunate Doge Foscari, an exceedingly noble elevation. The columns supported by statues, and the other accessories, form themselves into a whole of remarkable unity of design. This is also by the *Bregni*, helped by other artists. It was suspected that Foscari was endeavouring to render himself Signore of Venice. Lord Byron's tragedy has rendered the history of this family sufficiently familiar. Grief for the crimes or misfortunes of his son weakened Foscari's body and mind, and he agreed to abdicate, compelled rather than persuaded. Quit the palace in private he would not, but he descended the "Scala dei Giganti" in full state and dignity. As he did thus, the great bell of St. Mark announced the election of his successor: the old man fainted, and died the following day, Oct. 30. 1457. This monument was erected by his grandson Nicolao (son of the unfortunate Giacomo), who filled several important offices in the republic between 1480 and 1501.

The monument of the Venetian General, Benedetto Pesaro, is a triumphal arch. The principal figure is by *Lorenzo Bregni*. The *Bregni*, who flourished about the latter part of the 15th and the beginning of the 16th century, were members of one of the families of artists, of which there were many in Italy, amongst whom art was so successfully carried on by tradition. *Paolo* was an architect, *Andrea*, his brother, a sculptor; and both worked upon these tombs. *Lorenzo Bregni*, not less eminent, lived a generation later.

The monument of the Doge Giovanni Pesaro (died 1658) is also a stupendous fabric, but it is more remarkable for its singularity than its beauty. It is supported by colossal Moors or Negroes of black marble, dressed in white marble; their black elbows and knees protruding through the rents of their white jackets and trousers. Two bronze skeletons or deaths bear sepulchral scrolls; and dragons or serpents sustain a funeral urn. In the centre sits the doge. This is, on the whole, a curious specimen of the odd taste of the 17th century.

By the side of this mass is another, the monument erected to the memory of Canova, a repetition of his own design for that of the Archduchess Christina at Vienna. A vast pyramid of white marble, into whose opened doors of bronze various white mourners, Art, Genius, and so forth, are seen walking in funeral procession. The appearance of the whole is cold and poor. Titian is here buried (he died 1575, at the age of ninety-nine years), and a plain slab marks the spot where his body is laid. The inscription is a doggrel rhyme.

"Qui giace Tiziano de' Vecelli,
Dign' emulo dei Zeussi e degli Apelli."

The design of Canova's monument, originally applied by him for the Austrian Archduchess, was nevertheless first intended for Titian; and, perhaps, the various changes which the

design has sustained, may have rendered it less satisfactory. As it now stands, it cannot compete with the productions of the Bregni in effect or meaning. In those fine monuments, whatever may be urged against some of the details, the story is told. You see the figure of the prince whom you are required to honour or deplore. Canova presents you with a jar carried into an ice-house or a cellar.

A happy medium between frigidity and exuberance, may be found in the monument of Melchior Trevisan (d. 1500), by *Dentone*, the statue is in complete armour, standing boldly forth in simplicity of conception, combined with great richness in execution. The stalls of the choir are of the very finest woodwork, most beautifully veneered, or worked in *tarsia*, by Giovanni Paolo di Vicenza, 1468.

Over the Pesaro altar is a beautiful votive picture by *Titian*. In the middle, under a column, St. Peter is sitting raised on a platform of steps, with a book in his hands which he is reading; he is in a blue tunic, with a yellow mantle over his knees. To the left, under another column considerably raised, is seated the Blessed Virgin, in a blue robe, and orange mantle, and a veil on her head, which to the right falls to her knees. She is looking at St. Peter, but holding the Infant with her right hand under his shoulder, who stands on her knees and left hand, and is looking at St. Francis and St. Anthony. The former is in a dark green drapery. Below, are several members of the Pesaro family, kneeling, one in armour; over them is a red banner with the Pesaro arms. The light is such that it is difficult to see the picture well. It is very splendid for colour and depth, and for execution also.

By *Vivarini* is a fine altar-piece in distemper, completed by *Basaite*, an inferior hand. It contains a double subject, the Crowning of the Virgin, and St. Ambrose surrounded by a group of Saints. This picture is in the style of *Giovanni Bellino*.

In the Sacristy is a small *Titian*: the Virgin and Child: near her stands St. Cuthbert holding a cross, and another Saint on the *right*: and a beautiful painting by *Giovanni Bellino*, three compartments with the Madonna and four Saints, 1488.

The *bénitier*, with bronze statues by *Sansovino* and *Giovanni Compagna*, should be noticed, as well as the chapel of San Pietro, with rare sculptures of the 15th century.

The conventual buildings have been converted into a depository for the archives of the ancient Venetian state. Their bulk is appalling. The highly curious selections, relating to Sanuto, made by Mr. Rawdon Brown, the only Englishman who has had the diligence to attempt an exploration of the historical treasures of Italy, shows to what good use they may be turned.

San Giovanni e Paolo. This building, in its general pointed style, is the counterpart of the *Frari*. It is of the same *order*, and equally abundant in noble monuments. Perhaps this church is more solemn, and grand, and Gothic in its general effect, in consequence of the very fine painted glass, by *Mocetto*, which it contains in the choir and in the *south* transept; the latter is peculiarly rich and splendid, and it is the more valuable as one of the very few specimens of this species of art produced in Venice. Had the Venetians continued to cultivate glass-staining, the crucibles of Murano would have glowed with the tints of Titian. The original design of the building is attributed to *Andrea Pisano*. It was begun in 1246, and completed about 1390.

To the left of the principal entrance is a Saint John the Baptist by *Donatello*. Of the monuments, the proudest is that of the Doge Andrea Vendramin (died 1478). "The basso-relievos and the *statuets* round the sarcophagus seem as if taken from the intaglio of a Greek gem, so pure is the outline,

so graceful the invention, and so dignified the style."—*Cicognara.* The statue of the deceased doge, stretched on the bier, exhibits him as fallen asleep rather than as dead. In the architectural portion, the arabesques of the friezes are particularly remarkable. They are attributed to *Alessandro Leopardo*, he who made the bases of the standards opposite *San Marco.* The elevation of Andrea Vendramin to the dogado (1476) marks the decline of the primitive policy of the state. He was the first of the newly ennobled families admitted to the honours heretofore monopolised by the descendants of the primitive aristocracy. The founder of the family was a banker or money changer, who, having fitted out a vessel at his expense, during the war of Chiozza, was inserted in the Libro d'Oro as the reward of his liberal patriotism. Vendramin's reign was short and unprosperous; and a peace with the Turks was purchased by the cession of Negropont, Lemnos, and many other possessions in Greece, Albania, and the Archipelago, and the payment of an annual tribute of 10,000 ducats.

The monument of the Doge Michele Morosini (died 1382) is in a tolerably pure Gothic style, and therefore rather remarkable. Morosini reigned only four months, but this short reign is illustrated by the capture of Tenedos. The tomb of the Doge Nicolo Marcello (died 1474) is grotesque in parts, and, to a certain degree, reminds us of the style which prevailed in England in the reign of Elizabeth, but exhibiting grace and delicacy instead of clumsiness.

The monument of the Doge Michele Steno (died 1413) is grand and solid. Under his dogado the Venetians won Padua from the Carrara family, and consolidated their authority in Dalmatia by the final cession of Zara, which the Republic purchased from Ladislaus, King of Hungary, for the sum of 100,000 florins.

Monument of the Doge Giovanni Mocenigo (died 1447), one of the best works of *Tullio Lombardo.*

The monument of the Doge Leonardo Loredano (died 1521) commemorates one of the wisest of the princes of Venice, when her prudence and fortitude baffled the league of Cambray, and her existence was preserved for nearly three centuries more; until France and Austria, changed as they were, effected that extinction which the league had sought.

Several other doges and generals are here interred: rich and colossal monuments, full of that pride by which all the public works of Venice are characterized.

Amongst the paintings are the celebrated Peter Martyr, by *Titian*: one of his finest works, indeed, often called the third picture in the world, taken by the French to Paris, and brought back thence. This picture is as excellent in invention as in all other qualities of greatness peculiar to Titian. Unequalled in colouring, grand in conception, correct in design. The friar escaping from the assassin is as fine an example of the union of these qualities as it is possible to conceive. A certain degree of exaggeration in the action of one of the figures, is the only fault which it is possible to find. The picture is unfortunately placed in a bad light. * The Crucifixion, by *Tintoretto*, executed with extraordinary care. Our Lord bearing the Cross, by *Vivarini.* There are also several other specimens of *Vivarini*, in particular a fine Saint Augustine. The Virgin and the Doctors of the Church, by *Giovanni Bellino*, by far his best picture at Venice. The countenance of the Virgin is pensive or mournful, as in the earlier Greek paintings. The other figures are much less hard than is usual in Bellino's works. There is great beauty and expression in the heads as well as harmony in the colouring. In the south east chapel are two very clever

* This painting has recently been removed to the Academia.

Bonifazios, amongst the finest of his works.

The Capella dell Rosario is splendidly decorated by *Vittoria*, *Campagna*, and other celebrated artists. In the fourth chapel on the right is also an excellent *Leonardo Bassano*.

In the *Campo* in front of the church, one of the largest plots of open ground in Venice, stands the celebrated statue of Bartolomeo Colleone, the second equestrian statue erected in Italy after the revival of the arts, that of Gattamelata being the first (see Padua). It was modelled by *Andrea Verrocchio*, and, according to the legendary story, which in some shape or another has affixed itself to so many similar statues, he died of grief because he could not complete it, in consequence of the failure of the mould. As it now stands, it certainly was cast by *Alessandro Leopardo*, whose name can be traced in the inscription upon the girth beneath the horse's body. "Alexander Leopardus F. opus." This may be rendered "fecit opus," or "fusit opus," and some say that the ambiguity was designed. The pedestal is very lofty, and singularly supported and flanked by columns. Colleone is said to have been the first who employed field pieces in warfare. This is not exactly correct; but he is nevertheless to be considered as one of the great teachers of the modern art of destruction. The statue is singularly animated: seen by moonlight, it might have suggested the fable of Don Giovanni.

La Madonna dell' Orto. A fine Gothic church, built about 1350, and of which the façade is much in the style of Sant' Alessandro, at Bergamo, but of brick: the fine arch over the door is crocketted. Some parts of this church approach our decorated style. An elegant circular archway is in the façade. The statues of St. Christopher and the Twelve Apostles are by *Maestro Bartolomeo*, who executed the Porta della Carta, and have much grace. The church is very dilapidated, partly by time and neglect, and partly by the damage which it has recently received during a great thunder-storm when the upper part of the campanile was thrown down. The roof, flat and of wood, has been richly painted. The deep recesses for the chapels have a fine effect, and probably this is the most *touching* of all the *Gothic* edifices of Venice. An enormous Saint Christopher, by *Morazzone*, stands in the choir, of wood, a vestige of devotions, which have become almost obsolete in the present age of the Roman church. The church contains several paintings by *Tintoretto*; the principal one is the Last Judgment, a most singular picture, and of enormous size, at least 60 feet by 30. It has much more colour than is usual in Tintoretto's productions, and, notwithstanding its size, is most carefully painted. Nothing can be more strange than the composition, or more unlike the ordinary representations. The figure of our Lord is quite at the summit, and not particularly conspicuous. All around and below him are hosts of Angels, Saints, and Martyrs, sitting on clouds, and occupying nearly the whole canvass, but few of them distinguished by any symbols. A stream of water, perhaps emblematical of the Jordan, crosses the picture, in which many figures are struggling. We have said the Jordan, but a boat full of fiends and condemned souls may, perhaps, render it probable that it is the Styx. Lower down are the dead rising from their graves. It is not a pleasing picture, but gives an idea of this artist's powers far beyond what we can form from any of his works in England.—Opposite to it, and of the same size, is the Worshipping of the Golden Calf. This also is an *unconventional* picture, the arrangement being quite peculiar. In the centre four men are carrying the idol upon a board covered by a cloth; below are heaps of gold and jewels; mingled groups all around; the right is full of richly costumed female figures. To

the left, in fine aërial perspective, Mount Sinai; in the clouds are many angels, one holding the tables of the law:—altogether a picture of most extraordinary power. Besides these, there are many more very fine *Tintorettos*. In the Chapel of St. Agnes, the Martyrdom of the patron Saint; one of his sweetest pictures. The tones of the colouring are remarkably beautiful. Saint Agnes, in white drapery and with her white lamb, all allusive to her name, is in a full bright light, looking upwards, and awaiting her death; abundance of figures around. This painting narrowly escaped deportation to Paris. — The Presentation in the Temple, a picture of an excellent but peculiar character. The Five Theological Virtues. — The Martyrdom of St. Christopher, and the same of St. Peter; all very fine. Of other artists we may notice — *Cima da Conegliano*: Saint John the Baptist and four other Saints, much in the style of Giovanni Bellini, but more natural. — *Palma Vecchio*: St. Vincent, St. Helen, and others, admirable for the expression of the heads and the colour of the whole. On the organs are paintings also by *Tintoretto*, and beneath is a small but fine Madonna and Child, by *Giovanni Bellino*. Before its spoliations, this church was the richest in Venice; besides what has been carried off, the neglect of repairs, occasioned by the confiscation of the funds by the French, has caused the almost total destruction of the paintings, that, as we have before mentioned, formerly existed on the roof. The best time for seeing this church to advantage is towards the afternoon. The campanile of this church is also one of the children of the campanile of San Marco, and is ascended in the same manner by an inclined plane. It is principally of brick, and the ornaments are singularly formed out of that material. The upper portions, as before mentioned, have been partly destroyed.

San Pietro di Castello, interesting as being the mother church or cathedral of Venice. The campanile (1474) is fine of its kind. The other parts of the building are, however, entirely modernized by some of the recent copyists of Palladio, who have caught all his faults, and escaped his beauties. It contains a very curious chair, or throne, of marble, which, according to popular tradition, is the very Cathedra in which St. Peter sat at Antioch. An inscription in Cufic or Syriac characters has not yet been satisfactorily explained, and waits until a Lee shall decypher its mysteries. Some say it is a *sura* from the Koran. The church contains some good paintings by *Lazarini*, and other artists of the more modern Venetian school. The rich Vendramini chapel contains mosaics after the designs of *Tintoretto*, and a subject by *Paolo Veronese*.

San Zaccaria. This church towers proudly above the adjoining buildings. It is in a very remarkable transition style, yet built about 1450; *Matteo Lombardo* being, as some suppose, the architect; Gothic in the choir, and Semi-Byzantine in the nave. The general breadth and spread of the interior gives it a fine effect. The Ascension, by *Giovanni Bellino*, is richly coloured. By *Tintoretto* is the Birth of St. John the Baptist, exhibiting an excellent *impasta*. Another *Giovanni Bellino* is the Circumcision, with Choir. The three altars in a side Chapel by *Giovanni* and *Antonio di Murano* (1445): they are richly decorated with carvings and paintings, and are remarkably valuable specimens of early Venetian art.

Sta. Maria de' Miracoli; built between 1480 and 1489. This plan was produced by competition. The name of the successful architect is not preserved, but he appears to have endeavoured to get the prize by novelty of style; and the exterior exhibits a very curious attempt, to unite the Byzantine and Italian styles. The designs were executed by *Pietro Lombardo*, and some portions are his own. Within, the ornaments of the

altar and presbytery have singular beauty. The building is much neglected and decayed. In its flourishing days, the Madonna, from whom it derived its name, caused it to abound with alms and offerings. The front is rich in marbles, and adorned by a very indifferent statue, the production of a Venetian artist of the 16th century. Titian lived in the neighbourhood of this church, which was annexed to a Franciscan monastery.

San Francesco della Vigna. This magnificent, though still unfinished church, was built at the expense of the Doge Andrea Gritti, by whom the first stone was laid Aug. 15, 1554. *Sansovino* had made the designs; these were criticised, and differences of opinion arose, particularly with respect to the proportions of the building. The doge was troubled, and opinions were taken; amongst others, Titian was consulted. The building was completed, but from the designs of *Palladio*, and much of what we now see, *the façade, with its lofty portal*, bears the impress of his style.

The entrance is profusely adorned. It contains 17 chapels; in the 5th chapel is the Resurrection, by *Paolo Veronese*. The monument of the founder is a piece of architecture in the Palladian style, elegant, but in which we seek in vain for the poetry of the preceding age. The Sacristy contains some very good paintings by *Giovanni Bellino*, and by *Paolo Veronese*; they are painted upon the walls, and in oil. The *Capella Guistiniana* is in the sumptuous style of the Lombardi

Santo Salvatore, by *Pietro Lombardi*, altered and perhaps improved by *Scamozzi*, but with an indifferent front by *Longhena*. Here is a splendid monument of the Doge Francesco Venier (died 1556), by *Sansovino*; but which has the defect of being, like many others of the same class, rather the façade of a building, in which the actual tomb is only a subordinate member; besides the adornment of various coloured marbles, portions of the adjuncts are gilded. This monument was executed by *Sansovino* in his eightieth year, and exhibits no mark of decaying powers. The same remark cannot be applied to the Annunciation by *Titian*, painted by him when he was nearly ninety years of age, and which is placed as an altar-piece, also designed by *Sansovino*. It is said that this is the painting, on the margin of which the artist wrote, "Titianus fecit, fecit;" in order to silence the critic who asserted that no one would believe that it proceeded from his pencil. The High Altar has another *Titian*—the Transfiguration, full of spirit and vigour; behind this, is another altar-piece of ancient embossed silver, in a semi-Byzantine style, executed in 1290. There is a doubtful *Giovanni Bellino*, our Lord at Emmaus. Here also is the tomb of Catherine Cornaro, Queen of Cyprus, so well known from her numerous portraits. It was by shewing her portrait to the young Lusignan, that her uncle Andrea Cornaro excited first the curiosity of the prince, and then his love. Lusignan was then Archbishop of Nicosia, and without pretensions to the throne, being illegitimate; but the protection of the Soldan of Egypt, the support of the republic, and the favour of the Pope (Pius V.), a strange union, enabled him to win the crown. Catherine was solemnly adopted as the daughter of the republic, and given, with a rich dowry, to the Archbishop, who ascended the throne as King Jacopo Lusignano II. He had one child by the Queen, proclaimed as James III, who died an infant in 1475; and the republic, as the grand-father of the minor, claimed his inheritance: and the daughter of Venice, being kindly advised to abdicate, her dear *mother*, the republic, obtained the sovereignty. This took place in 1489. Perhaps no kingdom was ever obtained by a more whimsical theory of inheritance.

The *Chiesa de' Gesuiti* is an extraor-

dinary specimen of the theatrical and luxurious magnificence of the churches of this order. The walls are tabled with carved marble inlaid with verd' antique and other coloured marbles in flowers. The columns of the altar are solid blocks of verd' antique. The pavement within the altar rails is of verd' antique and brocatello. The roof is finely coloured. The Sacristy is covered with large paintings by *Palma Giovine*, pleasing in the general effect, though of moderate execution. The Circumcision, by *Tintoretto*, is painted with very great care. The Martyrdom of San Lorenzo, by Titian, has not quite his usual brilliancy. This seems to have been occasioned by the doctoring it received at Paris.

Il Santissimo Redentore. This church, an ex-voto built by the republic after the staying of the plague of 1576, is considered by the common consent of architects as the finest of *Palladio's* structures. It has the advantage of a commanding situation upon the Giudecca; and the front exhibits all the peculiar characteristics and favourite arrangements of Palladio, which are repeated over and over again in his churches; but it has the great defect, so common in modern buildings, of being destitute of all *congeniality*, if such a term can be employed, with its application; and if the belfry were taken down, it might be a court of justice, or a college, or a theatre, but the parts, separately considered, have great beauty; though Palladio, like many other teachers, has not followed the lessons which he has given to others. As a building, the mechanical construction of the church, of which the greater part is brick, is excellent, and the architect will do well to study it; but the *layman* will content himself with the fine outward towering elevation. The interior is absolutely devoid of effect. It contains some fine pictures: the Nativity, by *Tintoretto;* an Ecce-homo; the Ascension, by *G. Bellino;* the Virgin, St. John the Baptist, and St. Catherine.

San Trovaso, or more properly *San Gervasio e San Protaso:* a Palladian design, built in 1583. Excepting in its size and its adornments, it is not superior to most of Wren's London churches. There are many pictures: the Annunciation, by *Palma;* the Last Supper, by *Tintoretto*. In the Chapel of the Holy Sacrament, is a rich sculptured altar-piece in the style of the *renaissance*.

San Giorgio Maggiore: a Palladian church, completed after his death, with alterations by *Scamozzi*. It is richer in ornament than the *Redentore*, but not exhibiting any religious feeling. It contains several good pictures: the Nativity, by *Bassano*. The Falling of the Manna; the Last Supper; the Virgin triumphant; a Martyrdom of unknown Saints; the Martyrdom of St. Stephen; the Resurrection, by *Tintoretto*. The high altar is a rich but unpleasing mass; and the principal figure is more fit for a heathen temple than a Christian church. A modern monument is erected to the memory of the Doge Domenico Michele (died 1128). It was this doge who urged the Venetians to co-operate in the crusade. According to some historians, he refused the kingdom of Jerusalem.

Sta. Maria della Salute: erected pursuant to a decree of the senate in 1632, as a monument of thanksgiving after the cessation of the great pestilence, in which 60,000 of the inhabitants are said to have died. It was built by *Baldassarre Longhena*, and is particularly distinguished by the boldness of the principal cupola. The design was well known out of Italy, and it appears to have been one of those studied by Sir Christopher Wren. The interior is splendidly decorated with many works of art of a high character. The Descent of the Holy Ghost, by *Titian*, painted when the artist was in the full vigour of his talent. The compartments on the roof

of the sacristy: the perspective foreshortenings are excellent; this art in ceilings and roofs was first carried to perfection by him. The Marriage at Cana, by *Tintoretto*. *Salviati* painted a portion of the vaulting of the choir; the other part was by *Titian* — *Titian* in his old age, and in which he has represented himself under the character of St. Matthew. Before the high altar is a most splendid candelabrum of bronze, by *Alessandro Bresciano:* it is considered as second only to that of Padua. In the oratory is the tomb of Sansovino. The seminary adjoining the church contains the usual requisites for such establishments. The library formerly belonging to the Somaschi, a highly cultivated body of ecclesiastics, is remarkably good. A select collection of cabinet pictures has been bequeathed to this institution, by the Cavaliere Manfredini.

San Sebastiano, the burial place of *Paolo Veronese.* His tomb consists of a bust, and the decorations of his arms. For the inscription to his memory might be substituted the well-known epitaph of Wren, for the church contains some of the best productions of his pencil in his first manner. The roof is almost covered by his paintings, of which the principal subjects are taken from the Book of Esther: so also are the walls of the choir and the vaulting of the sacristy. Other pieces by *Paolo* are: the High Altar, a composition; St. Sebastian and other Saints before the Virgin; St. Sebastian exhorting his Companions, Marcus and Marcellinus; his Martyrdom; a Crucifixion, the Two Maries on either side of the Cross; the Virgin and Child; the Baptism in the Jordan. Many fine specimens also of other artists: St. Nicholas, by *Titian;* St. Francis, *Palma;* the Madonna, *Tintoretto;* the Fiery Serpents. The architecture of the church is partly by *Salvi,* and partly by *Sansovino.*

Santa Lucia: remarkable as being the last work designed by Palladio. Its architecture is pure, and has much beauty in parts; but, as a whole, it does not rise above the general effect of this architect. It contains some good paintings by *Palma.*

In the church of the *S. S. Apostoli* is a fine relic of an older building, the sepulchral chapel of the Cornaro family: fanciful Corinthian pillars, half fluted in the general way, and half fluted spirally, support it. Here is the tomb of the Doge Girolamo Cornaro, brother of Catherine, Queen of Cyprus. This church contains a dubious *Paolo Veronese;* the Fall of the Manna.

The tolerant maxims of government which distinguished the republic in the days of her prosperity, continue unviolated by the Austrian government; and the different "*riti*" — a term employed as synonymous with *sects* — continue to enjoy the utmost freedom, not only in the celebration of their public worship, but in the administration of their internal government, and the management of their several communities. Of these, the Greeks are still the most prominent. Their church, *San Giorgio de' Greci,* was built from the designs of *Sansovino,* and though not of large dimensions, it is said to have employed him in its construction during thirty years. It is very solid and firm, and shews its strength in the bold massiveness of its details; and the skill with which Sansovino has availed himself of the Roman or Italian style, without causing any departure from the ecclesiastical arrangements of the oriental church, which might have offended his employers, is very remarkable. It is well known that the Greeks do not admit of sculpture in their sacred edifices. Medallions of mosaic in the façade, and, within, paintings of which the ground is covered with silver plates, therefore, constitute the principal ornaments. The women are separated from the men, as in a synagogue, and the whole mode of chanting the prayers and ce-

lebrating the form of worship, has much similarity to that of the Jews. There are no seats, and the congregation stand during the whole of the service, a position which does not seem to ensure their attention.

San Lazaro, the Armenian convent, stands out of the main city, on its own island. It was founded about the beginning of the last century by the Abbot Mechitar. The church and the conventual buildings are patterns of neatness and good order. Here, as is well known, Lord Byron amused himself by studying the Armenian language; and he has borne full testimony to the merits of its worthy inmates. The service, like that of the Greeks, is an oriental liturgy; but the Armenians acknowledge the supremacy of the pope, and are in communion with the church of Rome. They have an excellent library, with a great number of curious oriental manuscripts; and the convent may be regarded as a species of metropolis of Armenian literature. Many important works, such as the translation of Eusebius, have been printed here, besides the greater portion of the liturgical and other religious books for the use of their widely dispersed community. The Armenians are amongst the most respectable and opulent native merchants at Calcutta, and they contribute liberally to the support of this national institution. A large bequest, amongst others, was made for the education of a certain number of children here. This was probably the reason which induced Napoleon to spare the monastery, when all the other monastic bodies of Venice were superseded; for with his usual crafty policy, he thought he might pervert it into a channel of communication and agency with British India. Not that the Armenians would willingly have lent themselves to any projects of intrigue, for in India they are remarkably loyal, and *here* they always show great friendship and cordiality towards the English, yet Napoleon never lost sight of any opportunity of planning attacks upon that much envied portion of our empire.

The *Scuole* of Venice were institutions of a very peculiar nature, and of which the intent could scarcely be collected from their name. They were associations, composed principally of laymen, but acting under religious sanction, and by authority of the church, and who effected most of the objects for which our modern benevolent, and charitable institutions are founded. They were "Blanket and Clothing Societies;" "Societies for visiting the Poor in their own Habitations;" "Mendicity Societies," and provided services for boys, and dowries for maidens, of whom more than 1500 are said to have been annually married by their aid. These religious fraternities, of which there were five, became very opulent by the private contributions, gifts, and legacies, which were liberally and cheerfully bestowed upon them. The buildings in which they assembled are amongst the most remarkable monuments of ancient Venice; not of the government, but of the people; for the foundations were in the strictest sense voluntary and private; which, however, did not save them from robbery and confiscation by the French invaders.

Of these buildings, perhaps the *Scuola di San Marco* is the most striking, for the external architecture of its elevation is singularly fanciful and elegant; Byzantine richness blending itself with the grace of classical architecture, combinations defying all rules, but productive of a most magical effect. *Martino Lombardo*, the architect, has in this building so much surpassed his former productions, as to lead to the supposition that he was aided by talent not his own; and it is conjectured that he was so helped by Frate Francesco Colonna, the author of the celebrated "Sogno di Polifilo," a book in which a great number of

very singular and beautiful designs are introduced: and who lived in the adjoining monastery. The present building was erected soon after 1485, when its predecessor was destroyed by fire. There is much fine work in the interior, particularly in the carvings of the ceilings. The structure is now a portion of an hospital, formed also out of the adjoining convents of the Dominicans, and of the mendicant Franciscan Friars.

Scuola di San Rocco. This was begun in 1517. It has been contested, whether the architecture is to be ascribed to *Pietro Lombardo*, or to *Serlio*; most probably to the former, for it is in a mixed style, approaching to our Elizabethan, which *Serlio* would have disdained. The fraternity had the good taste and the good fortune to become the patrons of *Tintoretto*, and the building is filled with his works. In the *Sala del Albergo*, so called because here the fraternity received their guests, over the doorway is the portrait of *Tintoretto*, by himself, painted in 1572. Within, is the Crucifixion, considered, on the whole, to be his *chef-d'œuvre*, but more extraordinary than agreeable; and several other subjects, including the six fraternities of Venice. The upper *Sala* is also filled with paintings by *Tintoretto*, of which the Miracle of the Loaves and Fishes, the Last Supper, and the Resurrection, may be particularly distinguished for their richness of grouping and invention. The lower *Sala* is a most magnificent hall, the walls covered by the paintings of *Tintoretto*. The Annunciation exhibits the most perfect truth, in a subject which never could have been presented to the artist but in his imagination. It is a most convincing example of the doctrine which is the foundation of all excellence in art, that the subject must be most perfectly seen and embodied by and in the mind of the artist, before the pencil or chisel are touched by his hand. It is most extraordinary for vigour of conception, as well as for design and execution. The angel is followed by the heavenly host, pouring in, as it were, in numberless multitudes.—The Slaughter of the Innocents; as good as this painful scene can be rendered by talent. On the staircase; the Visitation, also by *Tintoretto*.—The Annunciation, by *Titian*; a small but most sweet picture of his best style and time. In the Chapel—much beautiful sculpture, amongst others, by *Michael Angelo*. It contains many paintings by *Tintoretto*. The Annunciation, a small picture, but very good; the angel is most celestial in expression. The pool of Bethesda, a wonderful mass of colouring, but so crowded and so confused as to be almost unintelligible as a composition.—*Titian*, our Lord dragged along by an executioner, more praised than it deserves. Knowing how recklessly the French destroyed the *Servi*, the great historical museum of Venetian art, it will not excite surprise to be told that San Rocco, with all its treasures, was equally destined to destruction. It was saved by the interference of Cicognara.

Other Churches are:—

Cli Scalzi, the pride of the Venetians for its richness—*Longhena* was the architect, abounds in fine, rare, and highly polished marbles and in gilding. It contains several paintings; one is exquisite, behind the high altar, a Madonna and Child, by *Giovan' Bellino*.

Here is interred Manin, the last of the proud Doges. The inscription "Manini Cineres," is singularly affecting. Manin was unequal to the exigences of the times, but not a traitor, and when required to take the oath of allegiance to the Austrian Emperor, he fainted and dropped senseless upon the ground.

St. Maria del Carmine, a fine church of the 14th century, but the façade is modern.—It has several good paint-

ings by *Cima da Conegliano*, *Lorenzo Lotto*, and particularly by *Tintoretto*.

San Nicolo, one of the oldest churches of Venice: rare marbles, and abundance of ornament both in architecture and painting; many by *Carlotto Calieri*.

San Pantaleone, with good pictures by *Vivarini*, *R. Marcone*, &c. and a beautiful bust of our Lord in marble, author unknown.

San Rocco, architecture by *Maestro Buono*, 1490. Paintings, *Tintoretto*. The Annunciation, the Pool of Bethesda, St. Roch in solitude, and some others; *Titian*, our Lord; *Pordenone*, St. Martin, &c.

San Giovanni Crisostomo, by *Tullio Lombardo*, 1483. Paintings—*Giovan' Bellino*, St. Jerome with Saints; *Sebastian del Piombo*, St. Giovanni Crisostomo and Saints. *Vivarini*, several paintings. A fine bas-relief, by *Tullio Lombardo*, the Last Supper. In this, the management of the perspective is very remarkable.

Santo Stefano, 1325; with fine paintings and monuments.

The Palaces of Venice may be considered as the sepulchral monuments of her aristocracy. The number now occupied by the families who raised these sumptuous piles is exceedingly small, perhaps we should exceed the proportion, were we to say a twentieth of the whole. Of the others, some are turned into hotels, others into public offices. As usual, their dilapidation has been ascribed to the Austrian government; but it began even before the fall of the republic, when many of the more opulent families preferred the shores of the Brenta, and the poorer stole away into suites of apartments requiring less expense and outlay. Their ruin was consummated by that of their owners, occasioned by the French invasion, directly by loss of property, and indirectly by depriving them of the means derived from the offices which they alone were competent to hold. Perhaps the latter cause was more efficient than the former; the monopoly of power might be unjust, and its abolition a retributive punishment, but for its consequences the Austrians are not to be blamed; and as far as respects individuals, they have laboured to relieve this awful and instructive misery. Nearly a thousand members of the nobility receive eleemosynary aid from the government; some are absolute mendicants.

The palaces, as architectural objects, are modified both in plan and design by their peculiar situation, which forbade many of the arrangements that *terra firma* would have afforded. The more ancient are children, so to speak, of the ducal palace: the more modern are amongst the best productions of the Venetian school. Lightness and fancy are the chief characteristics of the Palaces, though never devoid of needful strength and solidity. The principal are on the Canal Grande; but there are some fine ones in less conspicuous situations.

On the Canal Grande. The *Casa* (or Ca') *d' Oro*, the most remarkable of the ancient Palazzi, and of which the ornaments are the most decidedly in the oriental taste, particularly in the ogee or contrasted turns of the arches. It was gilded, and hence derives its name; others say, it was called after the Doro family. At present it is much dilapidated, and weather-worn, a sorrowful relic of past magnificence.

Palazzo Foscari, also in the same style, somewhat less rich; but with so much grandeur as to call forth the praises of Sansovino, albeit it is, as he says, "nel gusto Tedesco;" and it may be here observed, that the architects of that period were much more tolerant towards the Gothic than their successors. Here, in 1574, Francis I. was lodged: it being then considered as the palazzo which, in all Venice, was best adapted for the reception of royalty. It is now much dilapidated. The tragic celebrity of the Doge Foscari and his son has been already noticed. They were not

a powerful family, for the power of a family depended upon its numbers, and they were few; hence, possibly the extreme harshness and rigour exercised against them received so little mitigation.

Palazzo Pisani (*di San Polo*). Arabesque Gothic, but the latest of its kind: the outline is according to the ancient fashion, but the minuter lines betray the approach of the studies of Roman architecture. Possibly the Italian or Roman style may have been already a full vogue when this building was raised; but the Venetian noble directed the architect to adhere to the more national model. Here is the celebrated "tent of Darius," by *Paolo Veronese*, the largest of his paintings, and remarkable for the richness of the composition and the expression of the figures. The Pisani, though belonging to the second class of Venetian nobility, and strangers by origin, were amongst the most illustrious families of the republic. To this family belonged Vittorio Pisani, the great naval commander. Having been condemned to imprisonment for the loss of the battle of Pola (1379) by the senate, who visited the misfortune of a commander as a crime, the people, during the war of Chiozza, when the very existence of the republic was threatened, demanded his enlargement; and he was brought forth from his dungeon to victory.

Palazzo Trevisano (Ponte di Canonica), probably by one of the *Lombardi*, richly incrusted with fine marble, and marking the transition from the Gothic to the Italian. This palace afterwards passed to the Capello family; and from hence the too celebrated Bianca Capello eloped, thus beginning her career of vice and of short-lived worldly good fortune.

Palazzo Mocenigo (Campo di San Paolo) originally Cornaro, built by *Scamozzi* about 1548, remarkable for the boldness of its elevation and its grandeur, notwithstanding the multiplicity of its parts. In the building may be seen examples of the real "Venetian window," so stunted and misapplied by English architects. The Mocenigi were amongst the very *créme* of the Venetian aristocracy. They boasted of four doges, and of procurators in almost every generation.

Palazzo Micheli delle Colonne, contains a very curious armoury. Several pieces of armour are said to be of the time of the Crusades, but this assertion is doubtful, though the pieces are highly worthy of notice. It also contains some good tapestries after Raphael's designs.

Palazzo Vendramini Calergi (Canal Grande.) This, which in the 16th century, was reckoned as the very finest of the palaces, was built in 1483 at the expense of the Doge Andrea Loredano, by *Pietro Lombardo*. But the circumstances of the family compelled them to alienate it, and it was sold in 1681 to the Duke of Brunswick for 60,000 ducats; and, by the latter, not long afterwards, to the Duke of Mantua. The order is Corinthian; but the columns are placed as mullions in the great arched windows which fill the front, and the whole wears a Gothic aspect. It contains some works of art, amongst which are two statues of *Adam*, and two by *Tullio Lombardo*, removed from the Vendramini Mausoleum in San Giovanni e Paolo.

Palazzo Grimani, now the Post-Office (Canal Grande.) Pre-eminent amongst the more modern palaces, *Sammichele*, who was employed to build it by Girolamo Grimani, father of the Doge Marino Grimani, had great difficulties to contend with, in consequence of the form of the site, which is an irregular rhomboid, the smallest side fronting the canal. With consummate skill, the outlines of a Roman triumphal arch are worked into the lower story, giving all that is beautiful in the form; not crudely transferred, as in some English buildings, but so as to become an har-

monious feature in the structure. Above, are two grand stories, in which the *real* Venetian window may be seen to great advantage. The perspective through the entrance, as you row by on the canal, is remarkably fine. The order throughout is a rich Corinthian, exquisitely worked. Being a public building, it is kept in good repair. The Grimani were originally Vicentine nobles, but after their aggregation to Venice, they rose to high dignities in the state. Two doges were of this family, Antonio and Marino. Upon the election of the latter, 1595, his duchess, a Lady of the Morosini family, was inaugurated with great splendour, for it had been the custom of Venice, if a doge was married, to render the ceremony of his wife's accession a reason, or an excuse, for gay and sumptuous festivity, far beyond what took place when the new prince was solitary in his dignity. She was conducted from her palace to San Marco, clad in cloth of gold, wearing a golden crown, and stepping into the bucentauro, she was thus brought to the piazza, where she landed, amidst the strains of martial music and peals of artillery. Clergy and laity, priests and fraternities, guilds of merchants and companies of mariners, came out to meet her. In the ducal palace she was enthroned amidst her ladies, and the balls and festivals of rejoicing lasted for weeks afterwards. Pope Clement VIII., whether to show his favour to the republic in general, or to the Houses of Grimani and Morosini in particular, presented her with the golden rose, blest by the pontiff every year. According to the etiquette of the court of Rome, this rose is given only to sovereign princes, and the gift awakened, if not the suspicion, at least the caution of the senate. It had hitherto escaped notice that although the doge wore only the beretta, the crown of his consort was closed or arched, which was considered as the peculiar privilege of sovereign princes, not owning any superior, and hence denied to the dukes of Milan, or the electors of the empire. The rose was, by the order of the senate, taken from the dogaressa, and deposited in the treasure of St. Mark: and the coronation of her successors was afterwards disused.

Palazzo Grimani a San Toma. A noble building of the 16th century, probably by *Sammichele*. It has a rich collection of sculptures and paintings, and some fine frescoes by *Giovanni da Udine*.

Palazzo Contarini (Canal Grande), built between 1504 and 1546. The artist is unknown, but it seems to be of the school of the *Lombardi*. The elevation has much fancy and elegance. The Contarini had four palaces belonging to different branches of their family; another is *Palazzo Contarini a San Trovaso*, by *Scamozzi*, and amongst his best works. Upon a massy rocky basement, two stories arise of very delicate Ionic and Corinthian. Masks adorn all the key-stones, huge and grinning in the lower portion, smaller in proportion above; as a whole, it is very Italian and characteristic.

Palazzo Manfrini (Canal Regio), an elegant modern building, and well kept up; it contains one of the best private collections of paintings now in Venice, seen on Mondays and Thursdays.

The ten rooms are marked by large letters: the principal pictures are A. *Giorgione*, Woman with Guitar; and *G. Bellino*, a Madonna. B. *Titian*, Catherine Cornaro, Queen of Cyprus, is one of the most striking and interesting, though the countenance of the young woman is rather heavy and dull. The sweet harmony of colour, and the splendour of the ornaments, are the most remarkable features. But it must be recollected that there are great reasons for doubting whether this portrait is rightly named. *Titian*, Ariosto; *Giorgione*, three exquisite portraits. C. *Rocco Marcone*,

the Woman taken in Adultery. *Velasques*, a portrait. D. *Titian*, Descent from the Cross. *Lorenzo Lotto*, Holy Family. *Rembrandt*, portrait. *Pietro Perugino*, Christ washing the Disciples' Feet. E. *G. da Udine*, Madonna with Saints. *G. Dow*, the Physician. F. *Pordenone*, his own Family and five of his Pupils, and the Circumcision. *Fra. Bortolomeo*, the Coronation of the Virgin. *Carlo Dolce*, two pictures. G. *G. Bellino*, our Lord at Emmaus. *Raphael* (q.) a large Cartoon, the Embarkation of Noah. H. Many ancient pictures, *Cimabae*, *Giotto*, &c. I. *G. Santa Croce*, Adoration of the Magi. K. *Sebastian del Piombo*, Circumcision. *Guido*, Lucretia.

"I went over the Manfrini Palace," says Lord Byron, "famous for its pictures. Amongst them, there is a portrait of Ariosto, by Titian, surpassing all my anticipation of the power of painting or human expression: it is the poetry of portrait, and the portrait of poetry. There was also one of some learned lady, centuries old, whose name I forget, but whose features must always be remembered. I never saw greater beauty, or sweetness, or wisdom: it is the kind of face to go mad for; because it cannot walk out of its frame. There is also a famous dead Christ and five Apostles, for which Buonaparte offered in vain five thousand louis; and of which, though it is a *capo d'opera* of Titian, as I am no connoisseur, I say little, and thought less, except of one figure in it. There are ten thousand others, and some very fine Giorgiones amongst them, &c. There is an original Laura and Petrarch, very hideous both. Petrarch has not only the dress, but the features and air of an old woman, and Laura looks by no means like a young one, or a pretty one. What struck me most in the general collection, was the extreme resemblance of the style of the female faces in the mass of pictures, so many centuries or generations old, to those you see and meet every day among the existing Italians. The queen of Cyprus and Giorgione's wife, particularly the latter, are Venetians, as it were of yesterday; the same eyes and expression; and, to my mind, there is none finer." This animated description, however, is not correct in its details. There is no such Titian as he tells us of: and the lady whom he calls the wife of Georgione is said to be the daughter of Palma Vecchio. Besides pictures are good specimens of the *Niellos*, or engraved silver plates. Some, which have been covers to Missals, are particularly good. A room in this palace is also devoted to a fine collection of the petrified fishes from Monte Bolca, near Verona, shells, fossils, &c.; and in another apartment, the old and rich furniture of Gobelin tapestry, marble floor, &c. is still seen, left just as when the family was in their full power.

In one of the rooms there is a remarkable echo.

This Palace also possesses a good library: and, what is a species of curiosity at Venice, a good sized garden.

Palazzo Tiepolo (Canal Grande), also modern and flourishing. Here is deposited the Nani collection of antiquities, Greek, Roman, and Egyptian.

Palazzo Barbarigo (Canal Grande), not very remarkable for its architecture, but yet retaining its collection of pictures, amongst which are several *Titians*. The Magdalen, a small but highly beautiful Virgin and Child, — and his last work, St. Sebastian, upon which he was employed at the time when he sickened of the plague, affording an interesting contrast with some of his earliest productions. Icarus and Dædalus, the work by which Canova established his rising reputation; and many others.

Palazzo Emo. — Containing many good specimens of modern art. Amongst others, the statues of Hector and Ajax, by Canova.

Palazzo Correr. — A very curious

library; amongst others the manuscript collections of the celebrated *Colletta*, most learned in the ecclesiastical antiquities of Venice, and a very large collection of miscellaneous objects of antiquity and the fine arts.

The building in which the *Academy* is located, is the ancient *Convento della Carità*, and it was one of those upon which Palladio bestowed the greatest study; we have besides the advantage of his own explanation of his designs, he having published an account of it in his architecture. He intended that the habitable portion of the convent should represent a Roman mansion, at least according to the idea, which, Pompeii being then undiscovered, he was enabled to form of such structures, but it has sustained many misfortunes. The larger part was burnt down in 1650. The French turned it into barracks, and polluted and ruined it; and though the present appropriation of the building was intended to preserve it from further degradation, still, to adapt it, several alterations were needed, by which what was left of the original plan and design, has been much altered and impaired. Many of the riches of the Venetian school of painting are here deposited, together with other fine specimens, of which the following are the principal.

The chief room, a noble apartment. The eminently grand picture (No. 1), the Assumption of the Virgin by *Titian*, is most remarkable, both for its extreme beauty, and its entire freshness and preservation. Blackened by the smoke of candles and incense, this noble picture, was, as it were, concealed in the church of the Frari, where it formed the altar-piece. Count Cicognara, suspecting its importance, caused himself to be drawn up to a level with it, and cleaned a small portion, offered a new and bright painting in exchange to the Priests of the church, and placed this chief ornament of the gallery in its present state and situation. Kugler ranks it amongst the most excellent of the works of Titian. "The Madonna is a powerful figure, borne rapidly upwards as if divinely impelled. Head, figure, attitude, drapery, and colour, are all beautiful. Fascinating groups of infant angels surround her; beneath stand the apostles, looking up with solemn gestures. The expression of these figures is not, however, quite free from constraint." — "The character of this picture is solid grandeur and celestial light; a group of figures below, dark, but quite clear; above, a belt of clouds supporting a number of cherubs of the greatest beauty, in the middle of which is standing the Virgin, surrounded by a golden light, which reaches to the top of the picture. The Virgin is in a bright red drapery, with a purple mantle, and has nothing aerial about her. If a fault is to be found, it is that the colours of her robes are, as it were, too palpable; yet the dignity of the whole, and the splendour and glory of the colour, make it, I think, the finest picture I ever saw."—*MS. Journal.*

2. St. Thomas touching the side of our Lord, by *Leandro Bassano*. 4 and 5. The Murder of Abel, and Adam and Eve taking the forbidden Fruit, by *Tintoretto*. 6 and 7, 8 and 9. St. Jerome, St. Margaret, St. Mark, St. Bruno and St. Catherine; and St. Barnabas, and St. Silvester, by *Bonifazio*. These are pictures of great ability, and might pass for Titians. 10. St. Francis receiving the Stigmata and other Saints, by *Conegliano*, a dignified and excellent specimen of the master, as is 13. 11. The Calling of the Sons of Zebedee, by *Marco Basaiti*, "a master in whom a peculiar simple dignity and severity is united with a beautiful and powerful colouring. He appears to have been in close alliance with Vivarini, a large altar-piece in the *Frari* having been begun by Vivarini and finished by Basaiti. His pictures in this col-

lection are beautiful, severe, but dignified." 12. The Presentation of our Lord in the Temple, *Carpaccio*, taken from the church of St. Job, considered as the *chef-d'œuvre* of this artist, "who is, properly speaking, the historical painter of the elder Venetian school." 15. St. Lawrence and other Saints, *Pordenone;* considered the *chef-d'œuvre* of this artist: the figures of St. John the Baptist and St. Augustine are very fine, pure in design, and full of life and vigour in colouring. 16. The Holy Family with many Saints, and three Angels playing on musical instruments, by *Giovanni Bellino*. 17. Our Lord rising from the Tomb, *Tintoretto*. 18. Portrait of a Doge, *Contarini*, an imitator of Michael Angelo, though of the Venetian school. 19, 20, 21. all by *Bonifazio*, Our Lord surrounded by Saints, with an Angel tuning a lute; St. James and St. Dominic; and the Supper of Dives. In this latter large and fine picture, the groups of musicians, who, according to a pleasing custom of the Venetians, are never absent from such festivals, are particularly attractive from the truth of character and life of the heads. 23 and 25. The Prophet Ezekiel and the Prophet Isaiah, in chiar'-oscuro, by *Paul Veronese*. 24. The Venetian Slave delivered by St. Mark, *Tintoretto;* one of the wonders of this school of painting. All is motion, animation, and energy, in this immense and full, though not crowded picture. The Saint is seen, wonderfully foreshortened, seeming to float in air, in the midst of a brilliant yellow light. The expression in the faces of the executioners is excellent, but the general effect of this picture is surprising; it may be termed an awful work of art. It was taken to Paris, where it was much damaged by the operations performed upon it. 26. The Marriage of Cana in Galilee, *Padovanino*, an artist of the Venetian school in the 17th century, not remarkable for grand or noble conception, but for an agreeable softness of execution in his heads. This is considered his chief work; it is rich, elegant, and animated. 27 and 28. Portraits of a Dominican Monk, and of a Doge, *Leandro Bassano*. 29 and 30. St. Francis of Assisi and St. Paul, and the Woman taken in Adultery, *Bonifazio*. 32. The Virgin on a Throne, *P. Veronese*, with many Saints surrounding her, was, like many of its neighbours, judged worthy of being transported to Paris. 34. The Fisherman presenting to the Doge the ring, which, being present when the Saint stilled the tempest, he had received from St. Mark, as a pledge of that Saint's gracious disposition towards Venice. *Paris Bordone*, his *chef-d'œuvre*. This picture is rich in figures, and the composition and architectural arrangements are most pleasing. The harmonious and beautiful tones of this artist's colouring continue to charm, however wanting he is in the depth and force of his more powerful companions. 35. Our Lord bearing his Cross, *Carlo Caliari*, son of Paul Veronese, and 37. The Last Supper, by *Benedetto Caliari*, his brother. 38. The Assumption of the Virgin, *Palma Vecchio*. (The upper part of the picture is unfinished.) This very pleasing work belongs, apparently, to the transition style of this artist, when passing from the manner of Bellini to that of Giorgione, both of whom he successfully imitated.*

The inner room, called *Sala delle Antiche Pitture*:—

1. The Virgin and Saints, *Bartolomeo Vivarini*. This artist flourished in the midst of the 15th century: his works have great sharpness and severity of drawing, and withal considerable ability and often a marked dignity. 3. The Saviour and four Saints, *Michele Giambono*. In this beautiful altar-piece, the peculiar, melting softness of expression, not deficient in

* To the foregoing paintings, the San Pietro Martire, by Titian (p. 355.), has lately been added.

seriousness and dignity, the flowing lines of the drapery, and the warmth and richness of the flesh tints, which characterize the artist, are well seen. 5. Another altar-piece in several compartments, the Coronation of the Virgin in the centre, by *Lorenzo Veneziano*, dated 1357. It is a picture of peculiar severity. 4.6, 7. St. James; St. Anthony, and the Saviour dead, *Marco Basaiti*. 10 and 12. St. Augustin, and St. Jerome, *Vincenzio Catena*. The influence of Vivarini on this artist's style is perceptible. These two of his pictures are well worthy of attention. 14. 16, 17—20. St. Matthew and other Saints, by *Luigi Vivarini*, an artist whose manner is something similar to that of Bellini: he flourished towards the close of the 15th century. 15. An Altar-piece of many compartments, by *Nicolo Semitecolo*. It is thought that the centre compartment, representing the Coronation of the Virgin, is a work of later date. Semitecolo lived about the middle of the 14th century. 22. The Virgin and two Saints, *Giacobello del Fiore*, dated 1434; chiefly interesting as a specimen of a rare artist. 23. The Virgin enthroned, under a canopy supported by Angels, with the four Doctors of the Church by her side: *Giovanni* and *Antonio di Murano*. This large and excellent picture, dated 1446, is curious, and well deserving of attention. The *Sala delle Statue* is well furnished with a good collection of casts of ancient and modern statues and basso-relievos, including many by *Canova*.

Compared to the two former rooms, the following contain works of less interest: many are rather inferior Flemish pictures, many by unknown artists: most are gifts, and of recent acquisition. We may, however, notice the following: —

The Galleria Palladiana, and the *Sale Palladiane*.

26. The Head of an Old Woman, believed to be the portrait of his mother, *Titian*; very fine. 29. Portrait of a man of letters, *Moroni*. This artist's likenesses are full of life, and are painted with great individual truth, but they are never conceived in an elevated feeling: hence his figures are limited in their attitudes, just, in fact, as they sat to the painter. In his carnations, Moroni has a certain tendency to violet tints, but is excellent in representing all the various materials of dress. 45. Portrait of Jacopo Soranzo, by *Titian*, formerly in the Procuraztie Nuove. 58. The Virgin and Child with Saints, *Girolamo Santa Croce*, known particularly by his cabinet pictures with small, pleasing figures. At a later period, this artist followed the modern manner of Titian, without, however, particularly distinguishing himself in it. This is amongst the best pictures of the latter kind. 76. The Addolorata, *Antonello da Messina*. About the middle of the 15th century, this artist repaired to the Netherlands, and there, as it is said, learned Van Eyck's secret in the preparation and use of oil colours, which knowledge he spread amongst the Venetians. This picture is a good specimen of Antonello's later time, when he had acquired much of the softness and warmth of the Venetian school.

Prima Nuova Sala. — 2. and 11. are portraits of noble Venetians, *Tintoretto*. 6. Another Venetian portrait, *Giorgione*. 10. A similar subject, by *Contarini*, and, 14., the same, by *Bassano*, have all great interest. 18—22. and 43. 45, and 46, the pictures representing the History of St. Ursula and her 11,000 Virgins, by *Carpaccio*, are particularly worthy of attention: they were in the school of St. Ursula, and are good samples of this master, who loves to fill up the back-grounds of his pictures with landscape and architecture, and to introduce the daily life of Venetians of his time, in the greatest variety and richest developement. This has been engraved by G. and F. Calinberti. 25. The Presentation of the Virgin in the Temple,

Titian; very free in its handling. The stairs of the Temple, with the building itself behind them, occupy more than two-thirds of the canvass from the centre to the right. Half-way up is seen the Virgin, a delicate figure in a blue dress, with a faint nimbus around her: above are two priests, waiting to receive her. All the ground is filled with a crowd of spectators: behind are the mountains. 28. Christ giving the Crown of Thorns to St. Catherine, while one of gold, reserved for her in Heaven, is shown her in exchange, *Bissolo*; a beautiful picture, with many figures of Saints around. Bissolo was one of the most distinguished artists of the school of Giovanni Bellini. 29. Procession, and Miraculous Cure in the Piazza di San Marco, by *Gentile Bellini*; very interesting, as showing the state of the piazza in the year 1496, when the picture was painted, and the costume of the period, exhibited in many and animated figures. Gentile had great delicacy and grace, but he wanted the vigour of his younger brother Giovanni. 54, by the same artist, and the companion picture, is equally deserving of attention. 36. The Annunciation, *Martin da Udine*; a picture of tranquil and noble beauty, by this rare master. 37. Our Lord between St. Roch and St. Sebastian, *Bartolomeo Montagna*; an unpleasant dryness of manner is united to a dignity of conception in this artist. 44. The Deposition of our Lord from the Cross, *Lazzaro Sebastiani*, the scholar of Carpaccio. 51. Miraculous Appearance of the Holy Cross to Antonio Ricci, *Lazzaro Sebastiani*, whose works resemble those of Gentile Bellini. 52. Miracle of the Holy Cross, *Giovanni Mansueti*. Like Sebastiani, Mansueti was a scholar of Carpaccio, and his works also chiefly relate to the miracles supposed to have been wrought by means of the Cross. 54. *G. Bellini*, the Recovery of the Cross dropped into the Canal near San Lorenzo; a very curious picture on account of the portraits which it contains, as well as for the costume of the figures, much of which is uncouth and ungraceful, but, without doubt, true. There is hardly any light and shade.

Sala Seconda.—21. *Titian*, St. John in the Desert; a noble, dignified, and vigorous picture. 25. The Visitation, very purely coloured. 5. *Tintoretto*, the Assumption. 28. *Paolo Veronese*, St. Mark and St. Matthew. 29. 35. Two subjects from the life of St. Christina; both very clever.

The *Bossi* collection belonging to this Academy contains many and beautiful drawings by *Raphael*, *Michael Angelo*, *Leonardi da Vinci*, and others, with some good bronzes and sculptures.

The *Sala delle Radunanze Accademiche*, or room in which the Academy holds its meetings, is a noble apartment, painted by *Titian*. It contains some very curious specimens of ancient sculpture, collected by Cicognara from various demolished churches; and which display the nature of the devastation occasioned by the Vandalism of the French; for what we have here are merely the relics saved by accident from being broken up as rubbish, or sold as old metal. Over the chair of the president is a vase of porphyry, containing the *heart* of Canova, with his chisel above; the one relic is disgusting, the other ridiculous.

The *Pinacoteca Manfredini* is deposited in the buildings of the Ecclesiastical Seminary (see p. 360.), to which establishment it was bequeathed by its late owner. It contains some fine sketches by *Correggio* for the Duomo of Parma, and some other tolerably good pieces. The cloister of the Seminary is entirely filled with monuments and inscriptions, saved from demolished churches.

Theatres.—Of these the chief is the *Fenice*, lately rebuilt. "Went to the opera at the *Fenice*," says Lord Byron; "the finest I have ever seen: it beats our theatres hollow in beauty

and scenery, and those of Milan and Brescia bow before it." About 3000 persons are required to fill it. The stage is of great extent, and it can be opened, if occasion makes it desirable, further into an adjoining court-yard.

The *Giardino Publico* is a bequest of the French. Straight walks and stunted trees are all the garden offers, and all that it is possible it should ever offer; but the formation of these walks beyond the Ripa de Schiavoni, afforded an excuse for pulling down a few churches, which in itself was a sufficient recommendation to the French.

The islands dotted about Venice, in the Lagune, are, in some respects, more Venetian than Venice itself, for they convey an accurate idea of what the metropolis herself must have been before she attained her full splendour. Several of them were originally distinct *cities*, and retained that title till the revolution, notwithstanding their poverty, and the absorption of their constitutional independence. Like the great city, they have suffered exceedingly from the French. Before the invasion, there was not one of these islands, not even the smallest, but what had its church or its oratory, and several were filled with works of art of the greatest beauty. Of these, no one is more regretted by Cicognara than the church of *Sant' Elena*, from which some fragments are preserved in the museum. It is painful to recur to this subject; but there is no place in Italy where the conduct of the French, in depriving the people of the means of religious consolation, as well as of so many sources of innocent pleasure and intellectual improvement, presents itself in so rude and harsh an aspect.

The voyages to these little fairy realms, as you row by their shores, from which rise churches and towers, the Alps seen encircling all the northern horizon, impart a pleasure of its own, but certainly not inferior to that of the brighter scenes of the Canal Grande and St. Mark.

Murano, the most considerable, and was formerly the most flourishing, of these islands. It is well known that the glass manufacture of Murano was the most perfect in Europe, not only during the middle ages, but even till the beginning of the last century. Mirrors, flasks, drinking-cups, and an infinite variety of small articles, were made here with considerable skill. When Henry III. of France visited the glass-houses in 1574, it is said that he ennobled all the workmen in one batch, a creation which, if it took place, must have been as extensive as that facetiously proposed during the Reform Bill, namely, of calling up the first regiment of the Guards into the House of Lords. Besides the real beauty of the Venice crystal, it was supposed to possess the virtue of detecting poison. The cup would break into shivers if any envenomed beverage were poured into it. At present the glass manufacture is carried on upon a very small scale, beads constituting its principal article.

Murano now contains a population of about 5000 inhabitants, and several remarkable buildings: of these, the chief is the *Duomo*, or cathedral of *San Donato*, built in the 9th century. It is a very fine specimen of the semi-Byzantine style; not quite so venerable as *San Marco*, but, at the same time, quite different from the Lombard or Romanesque buildings of the same era elsewhere. The east, or apsis of the church, retains all its ancient gloomy grandeur, undiminished and unimpaired. The hemisphere over the altar, covered with gold, contains only one figure, a lengthened, almost ghastly, Virgin, in the hardest Greek style, with the Greek monogram. The columns in this part of the church are of fine Greek marble, but are permanently covered with damask, by which furniture decoration their effect is rather injured. The rich pavement resem-

bles that of St. Mark. It exhibits various orbs, gyrations, frets, and other patterns: many are exactly like what are found in Roman tesselated pavements; and their appearance here shows how the traditions of art were preserved. An inscription gives us the exact date (1140), and this renders it a specimen of great value. In other parts, the church has been unfortunately modernised. Behind the high altar are portraits of the Podestà Memmo and his wife, dated 1310, and said to be amongst the earliest known specimens of the Venetian school. The exterior of the east end of the Duomo, consisting of two tiers, or stories, of Byzantine arches, is very curious and striking.

In the Church of *San Pietro e San Paolo* are some good pictures. — *Giovanni Bellino*, the Virgin enthroned. — *Tintoretto*, the Baptism in the Jordan. — *Paolo Veronese*, St. Jerome in the Desert.—*Palma Vecchio*, an Altarpiece, in which is introduced the portrait of the Senator Pasqualigo.

San Michele di Murano stands upon an island of its own. It is rich, both in the interior and the exterior. The monument to the memory of the Greek monk Eusebius, has a remarkable epitaph, composed by Aldus. Connected with the church, is the Capella Emiliana, a beautiful structure, by *Guglielmo di Bergamo*, built about 1530. This convent formerly belonged to the Camaldolesi; and the famous Fra' Mauro, the geographer, was a member of the house. They are now extinct, and the monastery is tenanted by the Franciscans, who have recently been put in possession of the fabric, from whence they start daily to make their quête in Venice. The cloister is antique and venerable: its area is much used as a burial-place by the richer inhabitants, who are prohibited by law from burying their dead in the city, and who dislike to place the corpses of their relatives in the common cemetery.

Isola di Burano and *Isola di Mazorbo.*—These islands contain much garden ground: a good proportion of the vegetables consumed at Venice are grown upon them; and the barges starting hence may be seen, fully laden, slowly punting up the canals. The inhabitants are poor, but well contented and industrious, and preserve some features of the ancient character of the Venetians.

Isola di Torcello, or *Torcèlo.*—Almost deserted: its splendid and most singular fabrics rising out of the green and marshy fields, amidst the cabins of the few fishermen and cultivators who linger upon the site of this ancient city, which was settled and flourishing before the Hunnish invasion.

The dread of Attila, however, increased its population. Others sought refuge here from the desolating and persecuting arms of the Arian Lombards; and, to escape their yoke, Paul, Bishop of Altino, translated his see here, about the year 635, taking with him the relics and treasures of the cathedral which he abandoned. The *city* seems to have decayed as early as the 11th century; but the succession of the Episcopal see continued until the revolution, as well as the *republic*. There was a podestà and senate of Torcello, in whom all the rights of the ancient community were vested, and who, amongst other privileges, conferred titles of nobility on such as were willing, like our primitive baronetcy, to assist the treasury of the state; in this instance, by the payment of ten zecchini, somewhat about five pounds sterling.

In what must be termed the Piazza of Torcello, a green and pleasant meadow, appearing more green and more pleasant after a residence in Venice, are situated the buildings, which, even with more effect than San Marco, carry you back to the early ages of Christianity; for, although the duomo, or *Santa Maria*, was erected by the Bishop Orso Orseoli, in 1008, it is planned and formed after the model of a much

earlier period. This is most remarkably observable in the arrangements of the interior. The termination behind the altar is semi-circular, and fitted up with stone seats exactly like a Roman theatre. In the centre is the bishop's throne, where he sat surrounded by the clergy of his diocese. The vaulting is covered with mosaic, and gaunt figures of apostles seem to hover around. Above is a figure of our Lord. Another vast mosaic represents the Last Judgment, where kings and emperors are, as usual, introduced: their costume is purely Byzantine. It is probably of the 10th century, remarkably bright and crude. It represents the state of the blessed and the condemned. Limbo, or Hades, is figured in one compartment; Hell and Heaven in others; Death and the grave are brought before you, the worms writhing in the eyeless skulls; all show the models from which the wondrous fiction of Dante was derived. The choir retains all its original adornments. The reading-desks of rich marble are remarkably fine and perfect; and the enclosure, also, of marble worked into Greek patterns, is as uninjured and sharp as when it came from the workman's hand. The altar-table, of embossed silver, is of Greek workmanship; only some few compartments remain, and these are now affixed over the entrance of the choir. The windows are not the least curious part of the structure. They are closed by valves or shutters composed of huge slabs of stone, not semi-transparent, to admit the light, as at San Miniato (see FLORENCE), but for the purpose of securely closing the apertures. The windows are now glazed, but the glass is evidently a later addition. It is doubtful whether any other edifice in Europe retains such tokens of ancient simplicity.

Close by the duomo is the church of *Santa Fosca*, probably of still earlier date. It is a circle, surrounded by an octagon portico, and offers many resemblances to the churches at Rome, supposed to be of the time of Constantine: and the whole should be diligently examined by those who wish to investigate the history of ecclesiastical architecture. The workmanship of the building is rather coarse, but the plan and elevations of the interior are so well managed, that Sta. Fosca has received an "homage," as the French would say, which has been rarely rendered to mediæval antiquity. The ideas which it suggests were so evidently repeated in San Geminiano, as well as in the church of San Giovanni Elemosinario, as to leave little doubt but that it was studied by *Sansovino* and *Scarpignano*, who did not disdain to avail themselves of the lessons which it taught.

Amongst the curiosities of Torcello, must not be forgotten a massy stone chair standing in the open field, and called the "*Throne of Attila.*" It is perhaps the seat in which the chief magistrates of Torcello were inaugurated.

The Lagune, immediately opposite to Venice, are closed by a long shoaly island, Malamocco. The N.E. entrance into the Lagune is protected by the *Castello di Sant' Andrea*, built and constructed by Sanmicheli, whose talents as a military engineer were as great as those which he exhibited as a civil architect. The plan of the fortress is a pentagon; and the foundations were not laid without great difficulty. Sanmicheli, as usual, was much censured, and it was bruited about that the edifice was insecure. Such an accusation might have cost the architect his head, but the senate, as the story goes, determined to *prove* the fortress. The forty embrasures were mounted with the largest guns, double charged, and all were fired simultaneously, but not a stone was moved, and Sanmicheli's detractors were dismissed with deserved contumely. The entrance, which is of

rustic-work, has a species of angry magnificence, rendering it entirely appropriate, and yet ornamental. It is like a damascened cuirass; the ornaments not diminishing the needful strength of the panoply.

The shore of this Littorale towards the Adriatic constitutes the *Lido*, now associated with the name of Byron, as the spot where he used to take his rides, and where he designed to have been buried. Tombs there are already: ancient Jewish sepultures, moss grown, and half covered with drifted sand, adding to the gloomy feeling of the solitude: the few trees are old and stunted, the vegetation, the "rest harrow," is harsh and arid, the sea is shipless, all around seems dead and desolate. The sun-set from the Lido is most magnificent; the glow spreads with vast intensity, and yet without bestowing any cheerfulness upon the scene.

ROUTE 27.

Venice to Ferrara, 10½ posts.

Venice.
1½ Fusina.
1½ Dolo.
1½ Padua.
1½ Monselice.
} Routes 23. and 26.

Cross the Adige at *Boara*. The country is flat and almost marshy, but teeming with the most luxuriant vegetation.

1½ *Rovigo* (Cappa d'Oro, a very comfortable house). A small city, active and cheerful. The cathedral is now the seat of the bishop of *Adria*. That ancient city lives only in the name of the Adriatic: its site, at a short distance from Rovigo, can scarcely be traced, and the excavations have not been productive of any objects of great interest. The *Duomo* of Rovigo is a plain building, with a few second-rate pictures. The Piazza before the Palazzo del Podestà is ornamented with a column, which did bear the Lion of St. Mark. The *chapel of the Madonna*, a circular building, at the extremity of the city, contains a host of votive offerings and paintings, the latter principally by the inferior artists of the Venetian school.

The road continues through the flat country intersected by canals; part of it runs upon an embankment, and the country continues to display the same exuberant fertility.

Reach the Po, which divides the Austrian from the Papal territory.

Cross at *Ponte di Lago Scuro*, by a very awkward and tedious ferry. The Dogana of his Holiness will give but little trouble, and a civil word and a few bajocchi will remove all difficulty.

1 Polesella.
2 Ferrara.
} See HANDBOOK FOR SOUTHERN ITALY.

SECTION IV.

DUCHIES OF PARMA, PIACENZA, AND GUASTALLA.

PRELIMINARY INFORMATION.

GOVERNMENT.

These three modern dismemberments of ancient Lombardy, in whose history Parma and Piacenza are most conspicuous communities, are now united under the dominion of Maria Louisa during her life. Upon her decease, it has been stipulated that they are to revert to the male issue of the Duke of Lucca. Should such issue fail, then Piacenza and its duchy will pass to the House of Sardinia, and Parma to that of Austria. The character of the government exhibits a curious mixture of the two empires to which Maria Louisa may be said to have belonged. The laws, the coins of the united duchy are French, and the tone of the little court is equally Gallican: every thing else is Austrian. The territory is a section of the southern valley of the Po, bounded on the south by the Apennines; most rich in the plain and most picturesque in the mountainous parts.

MONEY AND POSTING.

The coin struck by Maria Louisa is, as before observed, French, differing only in the impression; but the Austrian coinage is quite as abundant. The posting regulations are the same as in Austrian Lombardy.

ROUTES.

ROUTE	PAGE	ROUTE	PAGE
34. *Piacenza* to *Parma*	376	36. Parma to Mantua by *Guastalla*	398
35. Cremona to Parma by *Casal Maggiore* and *Colorno*	397	37. Parma to Lucca by *Fornovo* and *Pontremoli*	399
(Turin to Piacenza, 25 posts, Route 6.		Milan to Piacenza, 8½ posts, Route 22.)	

ROUTE 34.

PIACENZA TO PARMA.

5 posts.

PIACENZA (*Inns:* Albergo di San Marco; tolerable, but not delicately clean. On the ground floor of this inn is a strange collection of old paintings, which at least have the positive merit of not having been restored: Albergo d' Italia; La Croce Bianca).

"*Piacenza la Fedele*, founded by the Boian Gauls, received, as it is said, from the Romans the name of *Placentia* on account of its pleasing situation. The city now contains about 32,000 inhabitants, a number which is not by any means in proportion to the ground covered by its circuit. Once a most opulent and splendid city, it now has a forlorn and deserted aspect. Fragments of rifted bastions pleasantly overgrown with vines, exhibiting, as Dominie Sampson would say, the triumph of Bacchus over Mars; melons growing on the grassy ramparts, turfy knolls, the traces of demolished outworks: thus is the city surrounded. Cattle are grazing in the fosses, and they might do the like in half of the streets; and the shabbily-dressed soldiers, with the subdued demeanour of habitual poverty, asking eagerly for a few soldi "da bere," do not diminish the impression of decay created by the aspect of the city. Yet, although Italian comfort is very different from ours, there is, on an average, taken head for head, house for house, and family for family, far less pinching misery and consuming poverty than in the gay and showy provincial capitals of England; and if the Placentians were, mass for mass, to exchange their poverty for our prosperity, they would have a bad bargain."—*M.S. Journal.*

The most peculiar feature of Piacenza is found in the *Piazza de' Cavalli*, so called from the exceedingly fine bronze statues of the two dukes, *Alessandro*, and his son, *Ranuccio Farnese*, which stand at either end of the terrace in front of the *Palazzo del Commune*. This building, erected in 1281, is one of the most singular in Italy, exhibiting an indescribable combination of the Romanesque and Gothic: the upper story is all of terra-cotta, most finely and delicately worked; mullions, turrets, battlements, a most beautiful rose window, all are of this material. It has a quaint and grave aspect, crowned with its forked battlements, and rising grandly in one solemn, ponderous mass from the pavement of granite, laid as neatly as if it were the floor of a hall, which, as at Genoa, adds much to the architectural effect of the edifices. The great circular windows, intersected by smaller arches, are unglazed, and the dark rich shadows, increase the mystery and interest of the building, which frowns, like a fortress, upon the scene below; and we may fancy that those who addressed the multitude from the bold projecting *ringhiera*, would oftener speak in tones of command than of persuasion. It seems intended, as it really was, in all the Lombard cities, to have been the stronghold from which one faction *despotized* over another, and not, as in Flanders or England, the moot-hall of a united community of fellow citizens.

The statues are by *Francesco Mocchi*, a scholar of Giovanni di Bologna, who put them up between 1624 and 1626. They were executed by the order and at the expense of the city of Parma, at a cost, exclusive of the pedestals, of 44,107 Roman scudi, equivalent, nominally, to about 7,200*l.*; but in real value of currency, to a much larger sum. All such data of the prices of works of art are of great importance.—"When the colossal groups were exposed to public view,

they excited the greatest admiration; and it must be admitted that, as works of art, they fully earned the praises bestowed upon them by contemporaneous sculptors. Both, are in the highest degree animated and dignified; and, though colossal, there is nothing heavy or overcharged. Alessandro is in an attitude of command, calm, but imperious. Ranuccio is reining in, his powerful steed. The rider has pulled up the horse; but the speed with which they have been proceeding is seen by the flutter of his drapery, and the housings and mane all carried out by the wind. Upon these statues, Cicognara launches out into all the usual criticisms, want of purity, elegance, sobriety, and the like; all of which may be answered by asking the question whether it is or is not the province of art to be true to nature, and yet without servility or vulgarity; and if the yea's have it, then Mocchi's verdict is gained."—*MS. Journal.* It must also be added that these colossal statues, instead of being formed of several pieces, are cast at one jet, and that the casting is perfect. There are perhaps no other examples of groups of equal size thus cast.

The traveller here first becomes acquainted with the countenances of the Farnese family, whose elevation so deeply tarnishes the Papal tiara. The names of Parma and Piacenza have become lasting evidences of the corruptions of Rome. Alessandro, who succeeded to his father Ottavio in 1586, and died 1592, is the "Prince of Parma," whose name was so familiar in England in the reign of Elizabeth, as for example, in the famous old ballad on the "Armada."

Their men were young, munition strong,
And, to do us more harm a,
They thought it meet to join their fleet
All with the Prince of Parma,
All with the Prince of Parma.

He was bold and enterprising; Governor of the Low Countries, he served Philip wisely and prudently, and, as a general, was less sanguinary than the other captains of his age. He died in 1592 at Arras, in consequence of the wounds which he had received at the siege of Rouen, his services having been transferred to France, for the purpose of assisting the party of the league. The basso-relievos upon the pedestal represent the taking of Antwerp (1585), and the raising of the blockade of Paris (1591). The Prince of Parma had been dispatched by Philip to assist the party of the league; and this achievement was followed, not long afterwards, by Alessandro's retreat. These sculptures, representing the deeds of a sovereign prince acting as a mercenary, are singularly inappropriate when erected to him by his subjects. Alessandro was succeeded by his son Ranuccio. Gloomy, suspicious, covetous, and merciless, Ranuccio was constantly in dread of the vengeance of the nobility, whom he insulted and oppressed; and a supposed conspiracy enabled him, in 1612, to wreak his vengeance. On the 19th May, in that year, a scaffold was raised against the windows of the Farnese palace; and Barbara San Vitali, Countess of Colorno, was brought forth, shown to the people, and beheaded; she was followed by the noble Pio Torelli, his head fell also; San Vitali, Marquis of Sala, succeeded, and four others of the chief families. The execution lasted four hours, the duke looking on with grim delight. He wished to extirpate the families, and we dare not repeat the treatment inflicted upon the children of San Vitali. The son and nephew of Torelli escaped; and the latter, taking refuge in Poland, and having married the heiress of the family of Poniatowski, became the ancestor of the last unfortunate King of Poland.

At the end of the perspective of the long, narrow "Contrada dritta," which, as its name imports, proceeds

in a straight line from the Piazza, is seen the façade of the *Duomo*, which seems to grow in size as you approach the weatherbeaten pile. The pavement is sunk, the pillars broken, the stones dislocated,—all bears a touching impress of decay. The Duomo, though not of remote date, having been consecrated by Pope Innocent II. in 1132, is, excepting some interpolations of the fifteenth century, of a most ancient Romanesque-Lombard type. The porches are remarkably curious. "In the archivolt are sculptured various figures, hieroglyphics, as it were, grounded upon the 147th and 148th Psalms, and emblematical of the Heavens and elements declaring the glory of the Lord, amongst them are—The twelve Signs of the Zodiac, Gemini curiously represented, not by the usual baby twins, but by two armed men:—the sun and the moon:—stars, planets, and comets;—and 'Eurus, Rex Ventorum,' and his unruly subjects. The pillars of the portals stand upon strange combinations of crouching figures, together with the usual lions, and the whole exterior is full of curious details. A window in the apse is very remarkable, the moulding of the archivolt standing quite free from the wall, with which it is connected by four grotesque heads. The interior is in a regular Lombard style, finely proportioned wide spreading arches, rising from lofty massy columns, with bold plain capitals in dark perspective: over the summit of each pillar, a statue is let into the wall, and upon most of the pillars are very curious tablets, representing workmen of various descriptions; a wheelwright, a carpenter, a smith, and many others, denoting the *Crafts* who contributed to the expense of erecting of the building. As long as this spirit prevailed, there was no need to sue tradespeople for church-rates; what they had built for love, for love they repaired."—*MS. Journal.*

The cathedral is dimly lighted in the vaulting. This variation from our *tramontane* scheme of church architecture, gives, in this bright climate, a fine Rembrandt effect of shade. The choir retains all its original furniture; stalls of rich semi-Gothic *intarsiatura;* massy, bossed choir-books, and, lastly, its twenty-four canons, who, albeit with diminished means, still retain their station in the cathedral. The paintings are of a superior order. *Guercino's* frescoes fill the ancient eight-sided Lombard cupola: four Prophets, four Sibyls, choirs of Angels, and Biblical subjects. The colouring is still remarkably bright, transparent, and vigorous, the drawing full of energy, and on the whole showing a better conception of the nature and adaptation of roof-painting than Correggio, whose frescoes, though more celebrated, are perhaps less satisfactory than these. Lower down are the Virtues, by *Franchini:* Charity, Truth, Chastity, and Humanity, noble figures, and quite able to stand the competition with the rest. The tribune surrounding the choir, behind the high altar, is by *Ludovico Caracci*, angels, with much of the grace of Correggio, floating in the starry and azure sky: by him also are three compartments of the vaulting of the Sacristy, the Souls of the Just in Hades, and the Angelic hierarchies. The fourth compartment is by *Camillo Procaccini:* the subject, the Assumption of the Virgin. He imitates Correggio—but in this piece there is a degree of hardness which diminishes his success. The same artist also has left a clever Visitation, and the Descent of the Holy Ghost. By *Andrea Sirani*, a most strange but pathetic painting of the ten thousand crucified Martyrs. According to the legend, so wild that it has been expunged from the modern Martyrologies, they consisted of an army of nine thousand Roman soldiers, commanded by Primicerius and Helias, who were miraculously converted to Christianity, and of one

thousand more of the troops sent against them, who followed their example. Their persecutors were the Emperors Hadrian and "Antonius," and the crucifixion took place by the advice of King Sapor. In a side chapel, Saint Martin and the Beggar, by *Ludovico Caracci*, spirited in action and well designed, but overcharged in the colouring. By *Fiamenghino*, a St. Francis, and a Resurrection. Good copies by *Landi* of the Correggios, removed from hence to the gallery at Parma: the Translation of the Body of the Virgin, and the Apostles around her Sepulchre, supply, as to general *furniture effect*, the places of the originals. Over the doorway is a splendid Gothic tablet, or rather series of tablets, full of rich details.

The *Scurolo* is like that at Parma, a complete and lightsome church, with transepts and choir, offering a forest of columns, whose curiously varied capitals would fill the sketch-book of the architectural amateur.

To the *Campanile*, a plain brick tower of about 200 ft. in height, is affixed a large projecting cage of iron, put up by Lodovico il Moro in 1495, and, as the tradition goes, for the purpose of exposing state prisoners to the gaze of the multitude.

The Church of *San Francesco Grande*, near the Piazza de' Cavalli, was built by the Franciscans in 1278. The exterior is partly in the Romanesque style, yet, in the interior, it exhibits that adherence to the regular Gothic type which the friars always affected; it is here on a grand scale. It has a fine effect, with its wide-spread arches spanning along the lengthened aisles. The Altar is richly plated with silver. The Cupola of the Altar of the Conception is well painted in fresco by *Malosso*.

Church of *Sant Antonino*, the original Cathedral of Piacenza, founded A. D. 324, as it is said upon the spot where St. Barnabas preached to the people, rebuilt in 903, and again 1104, and much altered and added to at various subsequent periods, lastly in 1562, so that only one portion of its mediæval architecture now remains, namely, the curious entry called "*Il Paradiso.*" The Sanctuary and Choir are painted by *Camillo Gavassetti* of Modena, who died in 1628, at a very early age, and few of whose paintings are found except in his native city. These pictures are principally subjects from the Apocalypse, and were exceedingly admired and studied by Guercino. The gradation and tone of the colouring are excellent, but the drawing is somewhat exaggerated and very mannered. *Gavassetti* is one of the numerous capital artists, who, having painted but little in oil, are neither known nor appreciated beyond the Alps. An ancient painting upon wood of the 14th century should also be noticed, as a curious monument in the history of art; it represents the incidents from the life of the patron saint.

Church of San Savino, founded in 903, and rebuilt in the 15th century. The crypt is probably as old as the 10th century: the pavement is tesselated, representing the Signs of the Zodiac. In the church are good specimens of *Nuvolone* and *Zucchero*.

Church of San Giovanni in Canale, founded by the Knights Templars. In the cloisters are some curious fragments of paintings of very early date. The building, which is spacious, contains a San Giacinto by *Malosso*, and some fair productions of modern artists. Here is a very fine tomb of the Count of Montalbo, Orazio Scotti, by *Algardi*.

Church of Sant Agostino, desecrated and closed, and in danger of demolition. This church, by Vignola, is a very noble fabric. The nave is supported by thirty-four Doric columns, each granite shaft being of a single stone.

Church of San Sepolcro, by *Bramante*, and a beautiful specimen of cinque-cento architecture.

Church of Sta. Maria della Campagna, also by *Bramante*. Italian, or Roman-Doric; but a portion has been pulled down and rebuilt, and the previously harmonious proportions of the interior spoiled. This alteration occasioned the destruction of the frescoes by *Campi*. Those which remain, though comparatively little known, are excellent. The cupola is painted by *Sojaro* and *Pordenone*; other works of the same artists are below on the walls of the church; near the entrance, a St. George, by the first, and a very fine St. Augustine, by the second. *Pordenone* has also painted several of the chapels: his best are subjects from the life of St. Catherine; her *sposalizio*, always a graceful subject, and her disputations with the Pagan philosophers. In a brilliant series of Scripture histories on the arches of nave and choir, the best are,—Tobias and the angel Raphael, *Daniele Campi*; Ruth and the reapers, *Tiarini*; and several by *Ganassetti*, of which Rachel and Rebekah, and some subjects from the history of Tobit are the most striking.

The Church of San Sisto, is (if we may be pardoned such a bull) celebrated for what it has not got, the celebrated *Madonna di San Sisto*, which, in 1754, the monks sold to the King of Poland for about 10,000*l*. Amongst the paintings which remain, are the Slaughter of the Innocents, *Camillo Procaccini*; Sta. Barbara, *Palma Giovane*; The Martyrdom of St. Martin, *Bassano*; the Martyrdom of St. Fabian and St. Benedict, *Paolo* and *Orazio Farinata*. The monument of Margaret of Austria, wife of Ottavio Farnese, is rich but heavy; it was sculptured by *Giacinto Fiorentino*. The *intarsiatura* of the stalls of the choir is very elaborate and good of its kind.

The ancient *Palazzo Farnese*, built by Margaret of Austria, from the designs of *Vignola*, has been a most sumptuous edifice, and the remains of its splendid ornaments may be traced on its degraded and dilapidated walls. The French employed it as a barrack, and, as usual, its inmates delighted in destruction. They ruined the gilded cornices for the purpose of selling the scrapings to the refiners.

The Citadel, a regular pentagon, and fine of its kind, was begun by Pier Luigi Farnese, in 1547. It is now permanently occupied by an Austrian garrison, who are very quiet and inoffensive. There are some collections at Piacenza, which are worthy of notice.

Casa Borani, an Ecce Homo, by *Annibale Caracci*: a sketch, by *Parmigiano*, of his Madonna del Collo Lungo at Florence: several frescoes by *Andrea del Sarto* and *Pordenone*.

Casa Cortesi; an excellent collection of geological specimens found in the district of Piacenza. Amongst others, part of the skeleton of a whale, and of what used to be called an elephant, almost in a recent state, found in the Monte Zago. The cabinet also contains many objects of antiquity. The Cavaliere Cortesi has published some geological essays.

Casa Zanetti, another geological and mineralogical collection.

Plundered as they have been by the French, the charitable institutions of Piacenza are still very numerous and important. One (amongst many) may be instanced as interesting to the cursory traveller. It is the *Instituto Gazola*, founded for the maintenance and education of young females, who also receive marriage portions. The pupils are all taught drawing, and the house contains a very good collection of objects useful for instruction in the fine arts.

The walk round the decayed ramparts of Piacenza offers some fine and peculiar views; the masses of the churches and palaces within; the distant Alps and Apennines, and the glimpses of the Po, studded with willowy islands.

Neighbourhood of Piacenza. A very interesting excursion may be made to *Velleia*, the Pompeii of northern Italy; but it cannot be posted, and a part of the road is scarcely practicable for any carriage, excepting the vehicles of the country; the distance is about 20 miles. It lies through the following places.

San Polo, formerly the fief of the ancient family of *Anguissola*, whose castle is still standing.

San Giorgio, hard by the torrent Nura. Here is a large and fine ancient castle, and a palazzo from the designs of *Vignola*, both belonging to the noble family of the Scotti.

Rezzano, near which is also a feudal castle, now dismantled. *Badagnano*, where the carriage road ends.

The track now leads to the fertile and picturesque valley of the Chero, and passes by a spot about three quarters of a mile from Velleia, where flames, formed (as it is supposed) by the combustion of hydrogen gas, are constantly issuing from the ground; and you soon come in sight of the *Monte Moria* and *Monte Rovinasso*, anciently one mountain, but severed by the *éboulement* of the vast masses by which the ill-fated city was destroyed. It is conjectured that the summit contained a lake, and that the waters percolating through a lower stratum of clay, detached the superincumbent rocks and soil, which, as at Goldau, slid down and covered Velleia in their fall. And it is remarkable that the names of both the hills have reference to the catastrophe; Rovinasso being derived from *rovina*, and *Moria* from *Morte*. No medals have been found of a later date than Probus; and hence we may conclude that the catastrophe took place in or not long after his short reign.

Velleia, though it must have been a city of considerable note, is nowhere directly mentioned in any existing ancient writers; but there is a remarkably curious indirect notice of it in Pliny. It is in relation to the census of the Roman empire taken by Trajan, on which occasion there were found to be at Velleia, six persons exceeding 110 years of age, four of 120, and one of 140. The subterraneous treasures were first obscurely known in the 17th century; and for a long time those who were in possession of the secret worked the mine with much profit: the larger bronzes went to the bell-founders; medals and ornaments to the goldsmiths of Piacenza; but in 1760, the circumstances having been made known to the Infante Don Philip, then duke of Parma, the excavations were begun scientifically, and in the course of five years, as many statues, inscriptions, and smaller antique articles were found as have filled the museum at Parma, which we shall hereafter describe (p. 396.) An amphitheatre, temples, a forum, have been discovered; none of the walls, however, are more than ten feet in height, the mighty crush having, as it were, smashed down the whole city. Yet it is evident that the inhabitants not only had warning of the impending fall, but were able to profit by such warning, though their time must have been exceedingly short; for though a vast number of articles of furniture and domestic use are found amongst the ruins, yet the total absence of human remains shows that none of the people were intercepted in their flight. The excavations have not been regularly or systematically pursued since 1765. But Maria Louisa intends, as it is said, to pull down and rebuild a Church, which, as is supposed, stands over one of the principal buildings.

We must now return to the main road from Piacenza to Parma, which, upon quitting the gates of the city, is the celebrated Via Emilia, so called from Emilius Lepidus, who constructed the same B. C. 187. This road took a wide circuit from Bologna,

passing through Modena, Parma, and Piacenza, to Milan. Other branches are more doubtful, in this portion, for the most part, it takes a straight line, or at least, straight lines; and when we see the track diminishing and losing itself in the far perspective, we are constantly reminded of the journey of William of Deloraine,—

"Straight to the right before him lay,
For many a mile the Roman way."

San Lazaro, so called from an ancient hospital for lepers, upon the site whereof is now erected a very extensive and important ecclesiastical seminary. The celebrated Cardinal Alberoni left all his property to this institution. Besides the students, it supports many poor. The college contains some good pictures. The Legend of the Apparition of our Lord to St. Francis, *Zuccaro*; A Virgin and Child, *Pietro Perugino*; Two paintings of Soldiers, *Borgognone*; His own portrait, *Caravaggio*. In the church is the monument of the Cardinal. The whole institution is conducted upon the kindest and most liberal principles.

Borghetto.

Ponte Nure, near which were discovered the mosaic pavements now in the Museum at Parma.

Cadeo, whose name, like San Lazaro, is a memorial of ancient piety; for here, in 1110, one Gisulphus, a Placentine citizen, founded a hospital, *Casa di Dio*, or *Ca' Deo*.

Fontana fredda, now a very small village, but anciently the seat of the Lombard kings. Here Theodoric the Ostrogoth, had a palace, and the spring, truly answering to its present name, is in ancient chronicles called "Fons Theodorici." He is supposed to have founded the now parochial church of San Salvatore. All along this part of the road there is much timber in the hedgerows, which are neatly trimmed, and the whole aspect of the country denotes much agricultural care.

Cross the torrent *Arda*, remarkable for the variety of its pebbles; granite, jasper, quartz, onyx, and dendrite stones.

Here the landscape begins to vary. On leaving Piacenza, you first pass through rich meadows almost perfectly flat, divided by hedges and a few vines, the blue and purple Apennines being in the far distant horizon. But vines now increase rapidly, and you obtain a better view of the southern wall of the plain of Lombardy. In this district is grown the *Vin Santo*, the best of the wines of this district, but which will scarcely satisfy those who lay much stress upon those things: it is clear and pure, truly "blood red," but without much strength, substance, or flavour.

2 *Fiorenzuola*, a small but rather active town, nearly a perfect square in form. It is supposed to be the Fidentia of antiquity. It has many mediæval relics. To one tower, many chains are pendant, to which, as it is said, criminals were bound. Small as the place is, it was once rich in conventual and ecclesiastical establishments. The principal church, *San Fiorenzo*, is still collegiate. The carved work of the choir is remarkable; and the Sacristy contains some curious relics of ancient art, amongst others, a fine *Niello*.

Velleia may be reached from Fiorenzuola: the road is shorter than from Piacenza; but it is not so good. It passes through *Castel Arquato*, a decayed but interesting town. The *Palazzo Publico* is a fine and perfect Gothic building. Near Castel Arquato is the *Monte Zago*, abounding in fossil shells and marine animal remains in the highest state of preservation. Some yet retain the stains of the flesh which decayed upon them. The *Cortesi* collection was principally formed from fossils found here.

From Fiorenzuola, you continue

upon the straight Roman road, to *Alseno*, the centre of a territory remarkable for its fertility in this most fertile region.

1 *Borgo San Donino* (*Inns:* Croce Bianca fairly good; Angelo, also fairly comfortable and civil; but it is necessary, however, to fix with the landlord the price of your accommodation, for, not having much custom, he makes the most of what he can catch. The post relay is in a back part of the town, and if you merely change horses, you do not pass through). This small city, often noticed in the mediæval history of Italy, contests with Fiorenzuola the honour of being the ancient Fidentia. It derives its present name from Saint Doninus, who suffered martyrdom here under Maximinian. The castle and towers which so often enabled the inhabitants to defy the power of Parma, have long since been levelled with the ground.

The principal vestiges of mediæval antiquity which the city still retains are the Gothic *Palazzo Publico*, and the very interesting and important Romanesque *Duomo*, consecrated about the beginning of the 11th century. It abounds with remarkable sculptures, and in few ancient buildings is the mediæval system of symbols more apparent. The façade is not completed; but as far as the work extends, it is perfect, sharp, and clear, unimpaired, and uninjured. The portals are very bold, with the Lions, as usual. In one of the lateral porches, the porch of *Taurus*, the heads of bulls are introduced: in another, the porch of *Aries*, the pillars rest upon kneeling rams, and the ram's head is introduced in the capitals, while the sun, represented by a radiated human head, appears in the archivolt. Some sculptures of the porches are avowedly taken from Scripture history; others, as avowedly not. "Fortis Ercoles" is wrestling with a lion. Very remarkable is a square tablet, containing the figure of a woman in a chariot drawn by dragons, holding a torch in either hand, being the same which at San Marco at Venice (p. 340.) is called Proserpine. It is in the same singular flat workmanship, and is evidently from an established type. Equally strange are the sculptures dotted on the walls of the apsis, —the hunt of the soul by the Demon, under the hieroglyphic of the stag and the hounds; and the "Petra Solis," exhibiting the sun, followed by an inscription in uncial letters, which only one *Prete* could understand, and which may be supposed to convey intelligence as to hidden treasures, perhaps even some greater mystery. In the tower also is a most curious frieze, —pilgrims, knights, an ape, riding on an horse; evidently some story, though we know not where to seek it, whether in legend or in romance. The interior of the cathedral, which is very unaltered, is as interesting as the exterior. The crypt must not be omitted amongst its antique singularities.

Borgo San Donino contains two establishments as yet rare in this pleasant and unspoiled country, two large *dépôts de mendicité*, established by the French, who had made so many beggars, and rendered necessary by the suppression of the convents whose buildings they occupy.

Rovacchia Coduera, where a church marks the site of a deserted village.

Parola, where a certain Podestà of Parma built a castle, for the purpose of keeping the "Borghigiani" in check. The traces of the ruined building are in the fields to the south of the road, and the situation so struck Ariosto, that he has described it in the following stanza: —

"Giacea non lungi da Parigi un loco,
Che volgea un miglio, o poco meno intorno,
Lo cingea tutto un argine non poco
Sublime, a guisa d' un teatro adorno.
Un castel già vi fu, ma a ferro, e a foco
Le mura e i tetti, ed a rovina andorno.
Un simil può vedersi in su la strada,
Qual volta a Borgo al Parmigiano vada."
Orlando Furioso, cant. xxvii. 47.

1. *Castel Guelfo*, a small town, with the fine ancient castle from whence it derives its name. One portion is in ruin, other portions are partly modernised; but the bold projecting machicolations still remain, as well as the original outline, testifying to its feudal grandeur. The walls are now covered with mantling ivy, and the whole building is finely shaded by branching trees; and it may be remarked that the abundance of such remains in this country probably suggested much romantic imagery to Ariosto's verse. It was in this district that he was born, and the scenes of chivalry, so abundant in these parts of the Apennines and their valleys, were the teachers of the poet. The castle was, at one time, called *Torre d' Orlando*, not from the Paladin, but from *Orlando Palavicino*, who held it for the Ghibelline party; but being besieged and taken (1407), by *Ottone Terzi*, the signore of Parma, and a great leader of the opposite faction, he denominated it *Castel Guelfo*, in honour of the victory which he had obtained.

Reach the banks of the *Taro*, from autumn to spring a fine and rapid torrent, rushing to join the Po, whilst, in the summer, the wide waste of the stony bed marks the extent of its stream at other seasons. — "This stream is of considerable note in ancient geography, as having been the boundary between the Gaulish and the Ligurian tribes. In the autumn it swells with sudden and impetuous fury, and during the whole winter season, the passage was here attended with much difficulty and peril. Such dangers so often occurred during the middle ages, that bridge-building was undertaken by the Church as a work of Christian charity, and not for mere convenience or love of gain: and, somewhat like the *Pont Saint Esprit*, the first bridge over the Taro arose sometime after 1170, by the exertions of a poor hermit of Nonantola, who stationing himself by the side of the Via Emilia, begged and begged until he collected sufficient money to build it. Thus was every useful object enhanced by the universal spirit of faith and religion."—*MS. Journal.* But, after sustaining repeated damage from the violence of the Taro, the Hermit's bridge was finally carried away in 1345, and ill replaced by a ferry, dangerous and inconvenient, even till our own times. The present really magnificent bridge was begun by Maria Louisa in 1816, and completed in 1821. It is about 2350 feet in length (or nearly double that of Waterloo bridge), and composed of 20 arches. Colossal statues of the four principal streams of the duchy, the Parma, the Taro, the Enza, and the Stirone, resting upon their urns, adorn the piers at each end; and it is in most respects a work worthy of the best times of Italy.

From this spot, and during the remainder of the journey, the views of the Apennines, ranging along the southern horizon, are very fine; bold, though not craggy, hill above hill, coloured with the most lovely tints of purple and blue. In the foreground, the traveller, if he is returning from Tuscany, will find the fields much larger than in that country; the trees, amongst which he will see oak, ash, and maple, are more wide apart, and the festoons of the vine somewhat less luxuriant. Yet the plain teems with fertility, and these enclosures are interspersed with large tracts of pasture land, feeding the beautiful herds, here generally varying from light-red to dark-brown, so delicately formed, and thoroughly agreeing with the sweetness and amenity of the whole scene. The costume of the female peasants is here rather uncouth: they are concealed in great cotton cloaks with frilled borders, a species of German or Flemish attire.

San Pancrazio: this district abounds in quails.

The road shoots on, in a perfectly

straight line, straight to Parma, the gate of the city forming its termination, and the light showing through the arch like the eye of a needle, the aperture increasing as you traverse the beautiful and fertile plain in which the city stands.

1 PARMA (Inns, Albergo della Posta, decent. Il Pavone, not a tidy bird, but civil and obliging. Il Gambaro, said to be fairly good). This cheerful little capital, whose population now exceeds 30,000 inhabitants, approaches to an oval shape, which it has retained from remote antiquity; for, founded by the Romans, or rather converted into a Roman colony, B. C. 187, it is said to have been called *Parma*, from its similarity in shape to that species of target or shield. When the city was under the immediate authority of the popes, it was represented in a very heathenish manner, by a female figure sitting upon a pile of shields, and holding a figure of victory, with the inscription of *Parma aurea*. But the torrent Parma, which divides the city from the suburb, most probably gave its name to the buildings which arose upon its shores.

Parma is gay and modernised: it has a French aspect, or one fancies so. It suffered from the earthquake in 1832, and several houses were so far injured as to necessitate their being rebuilt; and the march of improvement is going on here as well as elsewhere. The Roman Via Emilia crosses the *Piazza Grande* in the centre of the city. This Piazza is principally formed by public buildings, the *Palazzo del Governo* with its Campanile, and the *Palazzo del Commune*; nothing very magnificent taken individually, yet with a general aspect of splendour. So complete has been the subversion of the ancient colony of Lepidus, that a few inscriptions are all that remain of the Roman age. The name of Parma is connected with some of the principal events in the Lombard league; but little of its mediæval character remains, except in the fine group formed by the *Duomo*, the *Baptistery* and the *Campanile*, these all being of a very high order, full of beauty, singularity, and antique charm. They are close upon one another, and the little Piazza has a peculiar appearance of seclusion.

First, as to the *Duomo*, the Romanesque exterior of the quiet and solemn West front is almost unaltered. It may be in a barbarous style; but the great open coved porches, so cavern-like in their shadows, with their rude basso-relievos and monsters are peculiarly impressive when the numerous figures, arches, and columns are brought out by the bright light of the noon-day sun. The transepts and the choir are also purely Lombard; and by a noble octagon tower and dome the centre is crowned. The portions which are Gothic, are principally the sides of the nave, and they are rich of their kind. In the great portal, the peculiar type of the Lombard-Romanesque will immediately be recognised. The building was consecrated by Pope Pascal II. A. D. 1106; many portions are much later; but, as in other parts of Italy, what may be called the national Romanesque style continued, with slight variations, even after the "Gothic" was fully formed. The colossal lions of red marble, the one grasping the serpent, the other the ram, were sculptured in 1281 by *Giaimbono da Bisone*, and exhibit much skill. The sun mystically placed in the keystone of the finely turned circular arch, the months on either side; the hunt, the allegory of the pursuit of the soul by the fiend, in the architrave, are highly curious: and some Roman inscriptions built up in the walls indicate perhaps how many more are concealed in its core or beneath its foundations. One, in elegiac verse, apparently of the Lower Empire, has great elegance.

The interior of the cathedral, deducting some Gothic interpolations,

and some modern additions, is in a fine Roman-Lombard style, and the arrangement of the triforium is peculiarly remarkable: the magnificent, though decaying and fading, frescoes which cover the walls, and convert it into one magnificent gallery, do not in the least interfere with the general effect: for it is one of the peculiarities of the Romanesque style, that it seems to *tolerate* any species of subsequent adornment.

Of these paintings, the most important are the vast frescoes covering the Lombard cupola, and executed by *Correggio* between the years 1526 and 1530. The subject is the Assumption. In the highest parts of the cupola, on which the strongest light falls, our Lord, an extremely foreshortened figure, precipitates himself to meet the Madonna; lower down are several saints, male and female; these are also wonderfully foreshortened: still lower appears the principal group — the Virgin borne by Angels in triumph. All this occupies but the upper half of the cupola. In the under part, between the oblong windows, stand the Apostles, some singly, some together, gazing on the ascending Madonna. Over the windows are *genii*, some of whom bear lighted candelabra, others censers in their hands. In the four pendentives under the cupola are the four Patron Saints of Parma, seated on clouds, and accompanied by angels. The whole forms an innumerable host of saints and angels; one tone of rapture is diffused over all, yet there is nothing wanting in the characteristic completion of the single parts. The effect is, however, almost too rich and boundless; all the figures are foreshortened, and more limbs than bodies are visible from below. This magnificent work, which occupied so many years of the artist's life, was poorly paid, and inadequately appreciated. He was much teazed and thwarted by the cathedral wardens: one of them told him that he had made a "hash of frogs," *un guazzetto di rane*, a speech as rude as it was untrue. We now see the paintings under the greatest possible disadvantage, for they are so much faded, and broken, and scaled, that the continuity of design is lost, and the eye is fatigued by the trial of vainly attempting to make out the details; yet, wherever a piece can be made out, the bright transparency of the colour, and the grace of the forms, are evident. One fragment, containing the figure of the Virgin, in her red and purple drapery, is yet very bright; so are also the four noble figures of the Patron Saints. St. John, holding the Lamb upon his lap, angels around darting, as it were, through the clouds; St. Thomas, also surrounded by angels, some bearing exotic fruits, emblematical of this apostle's labours in India; St. Hilary, looking down upon the city with an expression of kindness and protection; while St. Bernard, kneeling, is imploring on its behalf. Correggio, misunderstood the nature of the composition adapted to such a surface as a concave Cupola, and his skill in foreshortening, tempted him to a misapplication of his talent: fewer figures, simpler groups, and the avoiding, as far as is practicable, both linear and aerial perspective, best enable the artist to adorn a surface so far above the eye. The vaultings of the choir and nave are by *Girolamo di Michele Mazzuoli*, the cousin and scholar of Parmigiano: they are somewhat mannered and commonplace, yet they have much breadth of effect. The other portions of the nave are by *Lattanzio Gambara*, who worked here from 1568 to 1573. These have much genius, and are amongst his most careful productions. Near the door he has introduced Correggio and Parmigiano, fine heads, and evidently portraits. By *G. Cesare Procaccini* are two very good paintings of King David and St. Cecilia. By

Bernardino Gatti is a Crucifixion; a fine and solemn composition. — The Martyrdom of Saint Agatha, below, has much merit. The *Baganzola* Chapel is entirely covered by ancient frescoes, as fresh and bright as if they were quite new. They were painted by *Grassi* in the 15th century, and represent various martyrdoms, St. Peter, St. Sebastian, and others; the drawing is, of course, stiff, but good. Until recently, these paintings were covered with whitewash, (the epidemy of churchwardens all the world over), but which has been carefully and most successfully removed.

Amongst the minor objects of curiosity may be noticed, the Seats of the Choir, finely carved, and the rich High Altar; also fragments of a very fine painted glass window, executed by *Gondrate* in 1574, from the designs of Gambara. It is strange that the painted glass of Italy should be so entirely omitted in all histories of Italian art.

The inscription upon *Bodoni's* tomb is cut in imitation of his printing types. The tomb of *Bartolomeo Montini*, (died 1507), by *de Grate*, should also be noticed.

Petrarch held preferment here. He was, as he most truly styles himself in his will, *inutile Archidiacono:* he directed that, if he died at Parma, he should be interred in this cathedral. In 1713, a cenotaph was erected here to his memory by Count Nicolo Cicognari, a canon of the cathedral. This monument is of variously-coloured marble, but it is Frenchified in taste. It is covered with inscriptions to the honour of the Laureate. "Let Petrarch's memory rest; but let it also be recollected, as one of the constantly-recurring proofs of human inconsistency, that he who so sternly denounced the abuses of 'Babilonia empia e ria,' should in his own person have exemplified them by neglecting the duties as well as the decencies —for his unpoetical loves were any thing rather than Platonic — of the order to which he belonged."—(*MS. Journal.*)

The traveller should not omit to visit the under church, for to call it a crypt would convey a wholly inaccurate idea. It is large and lightsome, (though bearing the usual name of *Scurolo*), and supported by 28 columns of rich marbles, with varied Corinthianized capitals. It contains some very good specimens of sculpture by *Prospero Clementi* of Reggio, a name unknown, like that of so many others of high merit, on our side of the Alps. The Altar and Shrine of *San Bernardino degli Uberti*, Bishop of Parma, (died 1133). The saint is represented between angels, supporting his mitre and pastoral staff. The basso-relievos, which are very beautiful, were designed by *Girolamo Mazzola*. The tomb of *Bartolomeo Prato*, erected in 1539. Two weeping figures are full of expression: the drapery is of masterly execution; the background is a mosaic upon a gold ground, rare in a work of such modern date. Amongst the paintings the best is the Assumption of the Virgin (*Anselmi*); very elegant figures, much in the style of Correggio.

The *Battisterio* was completed, except as to the vaulting, between 1196 and 1216, from the designs of *Antelmi*. It was not covered in till 1302, but it was completed without any departure from the original lines. The exterior is an octagon: the interior has sixteen sides, formed by working in the thickness of the wall. The architecture offers much that is very remarkable; we have the great advantage of knowing exactly by whom and when the building was erected: the architect is identified; and we see, that, whilst he retains the old traditional ideas of his art, he is endeavouring to strike out new combinations. Generally speaking the details are more Gothic than Romanised. The exterior gives us

the rare example of tiers of Gothic pillars supporting *straight architraves*. Within are tiers of open galleries, also formed of Gothic pillars connecting architraves, with ranges of circular arches beneath and pointed arches above, yet the whole is of a piece, and in that, much of its curiosity—and it is very curious—consists. The galleries are pervious, and you can walk all round, but the path is narrow; and though the height is not very great to the pavement, yet a fall would be sufficent to break one's bones.

The portals and pillars of the exterior basement are richly sculptured. Over the south door are representations which we were about to call *pagan*, forgetting that they are astrological, of the sun, and the moon, and the chariots of night and day; and a whole course of fanciful and allegorical figures are also in the lower story of the building, containing grotesques, and the like, running round. In the doorways are others, beautifully intermixed with the winding and branching foliage, which encircles the four portals, opening to the four winds: some portions have been recently restored, and cannot easily be distinguished from the real remains of antiquity.

A very singular series of figures adorns the lower gallery within, also astronomical or astrological. Double-faced Janus evidently symbolises the year. Twelve others indicate the months, or the signs of the zodiac. Two more, for there are fifteen in all, cannot be easily explained; they represent a young female crowned with flowers, and an old man holding a scroll. These figures are supposed to have been sculptured by *Antelmi*, and are remarkable for their execution as well as for their idea. The sixteen columns in the angles, of various species of marble, with their capitals, are also supposed to be specimens of *Antelmi's* workmanship. Throughout the building, the capitals are highly curious, as giving reason to suppose that *Antelmi* did not meet with Roman work in Parma from which he could copy. When he imitates the Corinthian, it is rudely blocked out: some capitals are composed of small pillars compacted together; large cushion-like mouldings are scored with waving lines, and other fancies of the same description.

In the centre of the Baptistery stands the immense *octagonal font*, cut out from one block of yellowish-red marble, plain, except as to the bold, well-understood, mouldings. It appears from the inscription, that this font was made by *Johannes de Palissono*, 1298. It might be imagined to be at least 300 years older, and this vessel shows how long baptism was practised by immersion: all the children of Parma are still brought here. The baptistery is, in fact, a collegiate church, having a chapter of six canons and a provost, besides inferior officers, and the registers begin in 1459. It would be curious to examine them in relation to the population statistics of the city, and it would be well if any qualified traveller would undertake the task. In one corner of the building is a smaller font (or at least what is now used as such) covered with runic foliage and strange animals; it stands upon a lion setting his paws upon a ram. Excepting the galleries, the walls and dome are entirely covered with frescoes, which are amongst the most important of their kind, and are all supposed to have been executed, about 1270, by *Nicolo da Reggio* and *Bartolomeo da Piacenza*. They are in three compartments: in the uppermost are the Apostles and the symbols of the Evangelists: under these, the Prophets and other characters of the Old Testament, and in a niche, Christ with the Virgin and John the Baptist; in the third row, between the windows, are twelve scenes from the life of St. John the Baptist, and two Saints next each window. In these we also find all

the hardness of execution which characterises the Byzantine style, united with a powerful and lively colouring, and an impassioned vehemence in the movements, which is carried even to exaggeration. The figure of an angel, which is frequently repeated, seems scarcely to touch the ground, so rapid is the action; the disciples going to meet St. John in the wilderness appear in the greatest haste; the gestures of St. John while baptizing, those of the imploring sick, of the disciples when their Master is taken prisoner, of the soldier who acts as executioner, all appear to be the productions of a fancy which delighted in the most vehement and excited action. This energy manifests itself also in attitudes of repose, particularly in the noble dignity of Daniel and the two prophets beside him. In these works we see the first violent effort of a youthful and vigorous fancy, endeavouring to bend to its purposes the still lifeless form with which it had to deal. Balaam is introduced amongst the prophets, with the text, "a Star shall arise out of Jacob." The general notion of these paintings was most evidently taken from the older mosaics. The effect of these great masses of colour, incorporated, as it were, into the building, is always most striking. They are decayed, but not disfigured; and the profusion of azure and of gold which they display, always produces a sober cheerfulness. The building is altogether of the class which drives artists to despair. Your eyes see the whole, and this simplicity is one of the sources of its beauty; but it is impossible to bring the whole into one point of view upon paper. Besides the frescoes, there are some modern paintings; the altar-piece, by *Filippo Mazzolo*, the father of Parmigiano, and St. Octavius, by *Lanfranco*, much in the style of Correggio. The stalls, of inlaid work, or *intarsiatura*, are by *Bernardino Canocio*, 1493: they are good of their kind, but they interfere with the symmetry of the building.

The fine ancient brick Campanile adds much to the effect of the cathedral group. It is about 250 feet in height.

Church and Convent of San Giovanni. This very ancient Benedictine monastery dates from the 10th century. The interior has been attributed to Bramante, but it appears to have been designed by one *Zaccagna*, and begun in 1510: the exterior is nearly a century later: the design is good and striking. Its principal attraction is, or perhaps rather was, the frescoes in the dome by *Correggio*. They are now so damaged and obscured by damp and smoke, that it is rather difficult to appreciate what their original merit may have been. This work was entrusted to *Correggio* in 1520, and afforded him an opportunity for the formation of a grander style. In the centre of the cupola he represented Christ in glory, suspended in air; the twelve Apostles, wrapt in adoring wonder, are seated on the clouds below; in the four pendentives are the four Evangelists and the four Fathers of the Church. This work exhibits great grandeur in the general arrangement and in detail; it is, moreover, a remarkable display of foreshortened figures. In spite of all the injury they have received, the grandeur of the conception, as well as the skill of the execution, is very apparent. *Correggio* has here avoided the intricacy of the Cupola of the Duomo; and though this is his earlier work, it perhaps exhibits most talent. *Correggio* also painted the tribune behind the altar. When the church was enlarged in 1584, the monks thought that the frescoes could be detached, but they crumbled and broke in the operation. Hence proceeded the fragment of the Coronation of the Virgin in the Biblioteca. A copy made by *Aretusi*, in 1568, in some measure replaces the original. By

Correggio also is a small but fine fresco of St. John writing his Gospel. It is over the small door leading into the cloister. Other works of art are — a Nativity, *Francia:* the figure of the Virgin adoring the Infant Saviour is very beautiful; so is one of the shepherds also, stretching forth both arms as he hears the song of the Angels. — A very fine altar-piece of St. James, *Parmigiano.* — The Transfiguration, by *Girolamo Mazzolo.* — A copy of Correggio's San Girolamo, *Aretusi* (see Gallery): the copyist has happily caught the style of the original. — Our Lord bearing his Cross, *Anselmi;* good.

The monastery was suppressed by the French, who did all the damage they could to the church, as well as to the rest of the buildings. It has now been restored for 30 Benedictines, who devote themselves wholly to the education of the higher classes, so that in fact it has become a college. The monastery is a stately building, containing three very handsome quadrangles, surrounded by cloisters, which the French employed as stalls for their cavalry horses. The exterior walls were adorned with frescoes, which have all but disappeared from the effect either of time or of violence. The interior is fine; it is traversed by four long galleries which meet in a cross. At the point of junction are four very fine statues, executed by *Begarelli,* of Modena (see p. 402.), from the designs of Correggio. This monastery has lodged three illustrious individuals: — Charles Emmanuel, King of Sardinia, when flying from the enemy in 1798; Pius VI., when carried a prisoner to France in 1799; and Pius VII. returning in 1805 from Paris to Rome; as commemorated in the inscriptions on the staircase.

The *Madonna della Steccata,* begun about 1521, from the designs of *Giovan' Francesco Zaccagna.* A figure of the Virgin, painted on the wall of the house, first attracted the erroneous devotion of the Parmigiani; and, from a palisade built round it, it acquired the name of the *Steccata;* others say that the Steccata was a tilt-yard. The present church, which stands on the site of an oratory whither the Madonna was removed, is in the shape of a Greek cross; but it is not entirely completed according to the architect's plan; and it has received various inharmonious additions; and thus the great beauty which it would have possessed, is marred. It is an admirable specimen of the *last vestiges of* Gothic passing *into Italian* or Roman. If we did not know its date, it might be thought half a century earlier than the period to which it belongs. Here are many good paintings; the chief are those by *Parmigiano:* Moses breaking the Tables of the Law, Adam and Eve and the Sybils, and the Virtues over the organ. They are full of grace, and much freer from affectation than his earlier works. But they were prosecuted under an evil star. Parmigiano's employers were members of the Fraternity of the Annunciation, to whom the church then belonged, and by whom he was engaged at weekly wages. He was at this time much addicted to alchemy, that strange delusion which seems to defy all reason; and when he should have been employed at his work, he was watching the slow consuming fire of the *athanor.* His employers first warned him that such conduct would not do: then they sued him at law, and he ran away, and died shortly afterwards (Aug. 24. 1540.), of trouble and vexation, in the 37th year of his age. Upon his death *Anselmi* was called in, some say, at the instance and under the directions of Giulio Romano. This point is contested; but the paintings of *Anselmi,* of which the principal is a Coronation of the Virgin, are happily *Correggiesque:* as an imitator of Correggio, he stands perhaps the highest amongst the followers of that artist.

The interior of the noble cupola, by *Sojaro*, or *Gatti*, representing the Ascension, is a very fine work, and distinguished by the effective arrangement of the groups of which it is composed. By *Girolamo Mazzola* are able frescoes of the Nativity (very *Parmigianesque*) and of the Descent of the Holy Ghost; St. John the Baptist and St. Luke; good; though a doubtful *Francia*. In this church the knights of the garter of this tiny sovereignty, i. e. of the "*Sacro Angelico Imperiale ordine equestre Constantiniano di San Giorgio*," are installed; and there is a showy throne for the Archduchess Maria Louisa, as sovereign of the order.

There are some good monuments in this church. Sforzino Sforza (by *De Grate*) son of Francesco Sforza II. (died 1523), sleeping in death, his head resting on his helmet. — Ottavio Farnese (died 1567), by *Brianti*, a fine bust. — Count Guido di Carregio, a full length statue, rising above a sarcophagus of a yellow marble, executed by *Barbieri*, of Correggio, about 1568. All these artists, to us so obscure, exhibit much talent.

In the vaults beneath the church are the sepulchres of the Bourbon dukes, and also of some of their Farnese predecessors. The most interesting is that of Duke *Alessandro*; his name, *Alexander*, only appearing upon the sarcophagus, upon which are lying his viziered helmet and his pliant long-bladed Spanish rapier. The remains of the other princes are in vaults bricked up in the wall, a small marble tablet recording the name of each who rests within. Maria Louisa intends to be buried here: and cells are open for her and her successors.

In the *Piazzetta*, by the side of the church, are some of the scanty vestiges of Roman Parma. They are two truncated columns, one bearing an inscription in honour of Constantine, the other of Julian.

San Lodovico, formerly called *San Paolo*, a monastery of Benedictine nuns: now again restored as a monastery, but principally for the purpose of education. The church and buildings are not very remarkable, but the great object of attraction which it contains is the "*Camera di Correggio*," painted by him about the year 1519, in the Parlour, and by the *bespeak* of the Abbess, *Giovanna di Piacenza*. Strange it is to see these most beautiful and voluptuous productions, which, in spite of the presence of the chaste Diana, would better befit a Paphian bower, within the convent walls. This Diana, gay and wanton-looking, is upon the projecting chimney-piece: she is represented as returning from the chase, in a car drawn by white hinds whom she guides; and her drapery conceals no more than is needful, or perhaps not quite so much, of her beautiful limbs. There seems to have been no reason for introducing Diana, for Giovanna di Piacenza does not seem to have been one of her votaries, excepting that the armorial bearings of the Abbess were three crescents, which are painted in the centre of the coved roof, together with the insignia of the Abbatial dignity. This cove is covered with paintings. The general design is that of an arbour of vines; sixteen stems rising from as many consoles: between each arcade, formed as it were by the interlacing stems, are groups of children, also surrounded by garlands of fruits and flowers. These little genii are mostly playing with attributes of the chase: dogs, bows, horns; one little urchin sounding in the ear of another whom he scares; another attempting also to sound his horn, but prevented by his playfellow's thrusting his hands into the mouth of the instrument; and it is impossible to imagine any thing more lovely than these groups of two, three, and four children, appearing through the trellis-work. The drawing is most true and elegant; the

colouring rich and full, the sportiveness and grace of childhood is admirably portrayed; and it is in this that we most appreciate the wonderful talent of the artist, in *subduing*, if such an expression can be employed, size by form and colour; for although the paintings convey the most perfect idea of infantine childhood, they are considerably larger than nature. These proportions were, without doubt, resorted to by *Correggio* in consequence of the darkness of the coved roof, which is lighted only by windows in a recess below. Smaller figures would have been in a manner lost, but these, by their magnitude, overcome the gloom. Below these groups are sixteen mythological subjects in chiar-'oscuro, not less beautiful of their kind, though wanting the charm of colour. They are a curious miscellany.—The Three Fates; very beautiful; The Suspension of Juno; Bacchus nursed by Leucothea-Lucina; Ceres; a group of petulant Satyrs in full character; Endymion and Adonis, staring at you, impudently naked: Minerva; the Graces; and the like. Correggio never was at Rome; but these figures are classical, and full of details closely copied from the antique: the artist, probably, found his types in medals and in gems. If these paintings show the effect of the heathen taste of the Court of Leo X., not less expressive are the mottoes: not the "texts which teach us to live and to die," but the maxims of heathen morality, consistently allied to the elegant sensuality of heathen fable.

An adjoining chamber is painted by Parmigiano, principally groups of figures, some from sacred subjects, and arabesques. They do not stand a comparison with the work of Correggio, being deficient in his freedom; yet, but for the comparison, they would seem very beautiful.

At the time when Giovanna thus flourished, the greatest irregularities prevailed in the more opulent nunneries. The Abbesses, even when untainted by grosser vices, indulged, without the least restraint, in all the gaieties and pleasures of the world, setting at nought all ecclesiastical discipline. But Luther was raised up to stem the corruptions of the Western Church. The Vatican was, in some respects at least, warned; and under the rigid and conscientious Adrian VI. the nuns were commanded to observe the vows which they had made; all disorders in the Conventual establishments were reformed; the doors were closed, and the poor Abbess died within a month afterwards. The paintings were in a manner forgotten until about the year 1795, when the duke caused them to be examined, and a dissertation from the Padre *Affo* brought them out of their seclusion.

Several fine ancient churches were demolished by the French. Those which remain (besides the ones which have been described) are principally modern or modernised: a few may be noticed. *San Stefano*, remarkable as being almost the only certain specimen known to exist in Italy of the architecture of *Serlio*, so well known as a writer upon his art. It is an alteration of a Gothic building, and the front is not completed. It contains many paintings: the best is a Virgin and Saints, by *Girolamo Mazzola*, much damaged, but almost worthy of his cousin.

San Tomaso, a nativity, one of the earliest works of *Parmegiano*.

La Trinità Vecchia has a good *Malosso*.

The ancient *Farnese palace*, and the buildings connected with it, form a stately but somewhat gloomy and rambling pile of great extent. One portion, called the *Pilotta*, includes a Cortile of fine proportions, but unfinished, partly stuccoed, partly not, and presenting rather an unpleasing aspect of neglect, if not shabbiness. It was begun by Ranuccio Farnese I.;

and then adjoined the fine church of San Pietro Martire; but the church has been pulled down to enlarge the Cortile; and no buildings having been completed upon its site, this adds to the desolation.

Entering under the portico of the Palace, and ascending the wide rambling staircase, the stranger sees, in a dark passage, a very rich heavy architectural portal. This is the entrance to the Teatro Farnese, built in 1618, by Duke Ranuccio. It was not opened, however, till 1628, upon occasion of the marriage of Duke Odoardo with the princess Margaret of Tuscany, whose nuptials were celebrated with great magnificence. It is a very curious document, so to speak, in the history of theatrical architecture, for it seems to have set the fashion for those structures throughout Europe. All our modes of scenical decoration and deception originated in Italy. The plan of the building is nearly that of a horse-shoe, about 100 feet in width. The design is truly graphic. The seats of the lower division are arranged in concentric tiers, as in the Roman models, and are entered by Vomitoria; but above, are the *Boxes*, as we ignobly term them; and this is said to be the first theatre in which they are introduced. They are here, however, much more magnificent than ours: a range of lofty arcades, or *loggie*, connected by balconies, in which the sovereigns, and their courtiers, proud dames and gentle cavaliers sat, separated from the vulgar herd. The massy grandeur of these *loges*, ill as it would suit modern taste and habits, adds much to the splendour of this imposing edifice. The opening of the stage does not occupy above a third of the length of the proscenium, which is flanked on either side by equestrian statues of Alessandro and Ranuccio. The whole is of wood, and though some effort has been made to keep it in repair, it seems rapidly verging to ruin. The light shines through the rafters above, and the decayed boards are rifting and giving way below, so that a walk upon the stage is an enterprise of danger: altogether it is strangely gloomy and ghastly, a monument of departed pomp and vanity.

To the right of the theatre are the apartments of the *Academia Ducale*, founded in 1574; and, according to the usual fantastic fashion, called the *Academia degli Innominati*, and each member took an epithet of concealment, such as *L'Oscuro*, *L'Ascoso*, *L'Incerto*, *Il Sepolto*, and so on. After many changes, the Academy was re-established in 1822. In its better days, it numbered amongst its members many scientific and literary characters of eminence; at present it is principally a school for the fine arts. Of this establishment, the *Galleria Arciducale* is the most attractive portion. The collection is not large, but contains several pictures of the highest importance. It is peculiarly rich in the works of Correggio, whose exquisite grace and sweetness impart such a charm to his works; the most celebrated being (1.) the picture called *the St. Jerome*, in consequence of his being the most remarkable figure in the group, of which the centre is formed by the Madonna and Child: St. Mary Magdalen is opposite to St. Jerome, kissing the feet of the Infant. The history of this fine painting is very curious. It was bespoken by a good old widow lady, one Briseis Berganza, who, in her contract with Allegri, made her stipulations as to what she was to have for her money, with as much minuteness as ever Mr. and Mrs. Primrose did. The price was 80 golden crowns. Allegri was employed during six months in the widow's house painting the picture, and when it was finished, she was so well satisfied with it, that she gave him, besides his board, two cart loads of faggots, a quantity of wheat, and a pig. The widow bestowed the painting

upon the Convent of St. Anthony at Parma in 1527; and it speedily acquired an European reputation, so much so, that Don Joam V. of Portugal in 1549, opened a negociation with the convent for the purchase of the painting, offering, as it is said, as much as 460,000 francs, a sum which appears incredible. The magistrates of Parma, hearing of the intended contract, and fearing lest their city should lose its ornament, gave notice to the duke, and he stopped the bargain by removing the picture and placing it in the cathedral. Here it continued till 1756, when one M. Jollain, a French painter, obtained an order from the reigning duke, the Infant Don Philip, to make a copy of it. The chapter made some difficulties, upon which the duke sent a file of grenadiers and removed it, and, after a lapse of a year, placed it in his new founded academy. It was one of the earliest works of art carried off by the French in the war of spoliation and robbery, and was deposited in the Louvre, where it sustained the usual manipulations, though in a less degree than many of its unfortunate companions. "The pure light of day, says Kugler, "is diffused over the picture; the figures seem surrounded, as it were, by ethereal light. The Angel next to St. Jerome is extremely beautiful; other portions are, however, not quite free from affectation." The figure of the Magdalen is full of the most tender and revering expression: the Virgin also is lovely; but all the children's heads, even that of the Infant Saviour, are, perhaps, slightly exaggerated. The Italian writers upon art often call this picture "*Il Giorno*," from the wonderful effect of bright daylight which it exhibits; thus placing it, as it were, in contrast with his celebrated *Notte*, above which it is placed by Mengs, who considered it as the finest of Correggio's works. (2.) *La Madonna della Scodella*; a Flight into Egypt, deriving its name from the action of the Virgin, who is represented as giving drink to our Saviour out of a shell of mother-of-pearl, while St. Joseph plucks dates from the tree. It is more highly finished and beautiful than his first thought of the same subject at Florence. Vasari uses the epithet of *divine* as applied to this picture: the grace of the figures and the colouring are indeed complete, but the strangeness of the clouds is remarkable.

(3.) The *Deposition, or Taking down from the Cross*, in the artist's second manner; the arrangement is simple and grand, and the harmony of light and colour most beautiful. Grief is not here depicted in its first overwhelming power, as in other pictures of this subject, but in that deep weariness and lassitude of spirit when tears have ceased to flow. Here, as in other instances, one absorbing feeling prevails: the expression in all is fine; but in St. John it is, perhaps, somewhat exaggerated. (4.) The *Martyrdom of San Placidio and Sta. Flavia* is its companion; and like it, is distinguished by its simple arrangement and fine expression of piety and resignation in the principal figures. (5.) *Our Saviour bearing the Cross*, fainting and sinking under its weight: the Virgin in a swoon in the foreground; a touching figure. This is one of Correggio's early works, and the drawing is imperfect, and the colouring rather hard and wanting in finish. (6.) *La Madonna della Scala*; a fresco which has been twice removed, first from a gate of the town, and afterwards from an oratory, yet still considered as one of Correggio's finest works. The Madonna holds the Child in her lap, regarding him with fervent tenderness; his arms are clasped around her neck; he looks towards the spectators: majesty and gentle grace, tenderness and sublimity, are most intimately blended in this picture. It is above the size of nature, and has been

much damaged by weather, removals, and restorations. — Amongst the *Correggios* may, perhaps, be classed a copy, by *Ludovico Caracci*, from the frescoes in the cathedral; an exceedingly beautiful group of children's heads, full of grace and charm. By *Annibal Caracci* is also a copy of the colossal Virgin crowned with Stars, by *Correggio*, now in the library.

Raphael, Jesus glorified. The Virgin and St. Paul on one side, St. John the Baptist and St. Catherine on the other, like the Vision of Ezekiel. It was much *restored* at Paris, and Passavant speaks very doubtfully of its originality. Its early history (the only real test of the genuineness of such works) is quite unknown, and it cannot be traced beyond the last century. Passavant thinks it is the work of some clever scholar of Raphael. — *Francesco Francia*, The Taking down from the Cross; in an early and stiff style, but very beautiful and true to nature, especially in the Magdalene, with weeping and swollen eyes. Joseph of Arimathea, St. John, and the three Maries stand round the body. — *Badalocchio*, San Francesco d' Assisi receiving the Stigmata, in a wooded landscape; an excellent specimen of the school of the Caracci. — *Tiepolo*, Two ancient Saints, a dead body lying between them. — *Parmigiano*, The Marriage of St. Catherine, very lovely. — *Marinari*; this pupil of Carlo Dolce has produced a very beautiful Magdalen. —*Ludovico Caracci*, two striking and extraordinary pictures upon a colossal scale, from the legendary history of the Virgin Mary. The Apostles bearing her to the Tomb, Angels in the air waving incense over her. The Apostles opening the Tomb, and finding it filled with roses in token of her Assumption. — *Parmigiano*, Study of heads; full of grace, but insipid in their beauty. A Virgin and Child, St. Jerome and St. Bernard, painted by him at nineteen years old; and a sketch in oil, on paper, of the Entry of our Lord into Jerusalem, formerly at the Calorno palace, full of figures. — *Anselmi*, Two fine pictures of the Virgin with different Saints. This artist was a native of Lucca, but of an ancient family of Parma, whence political disturbances had driven his father. — *Rondani*, The Virgin and Child appearing to St. Augustine and St. Jerome. —*Mazzola*, cousin to Parmigiano, a Holy Family, with St. Michael, and an Angel playing on the Mandoline. These latter painters were chiefly of the school, and formed by the imitation of Correggio. — By *Schidone*, who also was his ardent imitator, we have a fine work, the Angel appearing at the Sepulchre to the three Maries.

This small but choice collection consists chiefly, indeed, of the works of Correggio and his school; but there is besides a lovely *Vandyke*, the Virgin with the Infant sleeping on her breast, St. Jerome writing, by *Guercino*, and our Lord amongst the Doctors, by *Giovanni Bellini*.

A fine and almost colossal bust of Maria Louisa, by *Canova*, adorns the apartment. Whether a true likeness or not, it has a pleasing, tranquil expression.

The annual exhibition of modern paintings takes place in two adjoining rooms.

The original library is said to contain 10,000 volumes. Maria Louisa is said to have added 30,000 more; judging from the look, the number is not much exaggerated. It contains the very valuable Hebrew and Syriac manuscripts of De Rossi, the great Oriental scholar, bought by Maria Louisa for 100,000 fr., as well as his printed books. It is altogether remarkably well selected, and is much frequented and used by students. Amongst the curiosities are the following. Luther's Hebrew Psalter, with very many autograph notes of the great Reformer: evidently the copy from which he

worked in making his translation of the Bible. A very beautiful MS. of Petrarch, which belonged to Francis I., and was taken amongst his baggage at the battle of Pavia. The autograph collections of the great anatomist Morgagni. A map of the world made by Pezzigani in 1361. The Koran found in the tent of the Grand Vizier Cara Mustapha, after the raising of the siege of Vienna. The very large collection of ancient and modern engravings made by Massimiliano Ortalli, lately purchased for 45,000 francs. The *Heures* which belonged to Henry II. of France, in each page of which is the emblem and motto of Diana of Poictiers; a miserable example of the morals which then prevailed in the Romish church, and a proof how the most useful forms of devotion may be conjoined to practical profligacy. The library is fitted up with much elegance, and is ornamented by a fresco painted by *Correggio*, and removed from the choir of the demolished church of San Giovanni, representing the Coronation of the Virgin.

The *Museo Ducale* has very many interesting monuments. The main stock consists of the antiquities found at *Velleia*. Amongst the principal objects are the following:—The *Tabula alimentaria* of Trajan, or the regulation or ordinance for the distribution of his gifts for the maintenance of the children of the poor. He gives the sum of 1,144,000 sesterces, to be invested in lands, of which the proceeds are to be employed in maintaining 245 males and 45 females, all to be legitimate, together with one *spurius* and one *spuria*, a remarkable proof how much the Roman policy, even at that period, respected the sanctity of marriage; every boy was to receive 16 sesterces by month, and every girl 12, but the *spurius* and the *spuria* only 10 each. It appears that the whole sum invested produced about 5 per cent. The tabula is nearly 12 feet in length by about 5 in height: the writing is in seven columns. The names and situation of the lands are given, thus rendering it a most interesting memorial of local topography. The French, with their usual absence of all real feeling as to the value of objects of antiquity, removed it to Paris, where it had comparatively little interest.—*Another* inscription contains the fragments of laws to be observed in Cisalpine Gaul.—The tomb of a *Purpurarius*, with the implements of his trade.—A supposed *Agrippina* of marble.—A colossal head of Jupiter; fine, but with a new nose, &c.—An Athlete, converted by restorations into a faun.—A small statue of bronze representing a drunken Hercules; he is leaning back, and almost off his balance, quite corresponding with the semi-farcical character assigned by the Greeks to the gluttonous son of Alcmena.—An Egyptian slave—a crying baby—fine candelabra—Ionic and other capitals.—Many colossal fragments of statues, hands, feet, torsoes. All the larger marble statues appear to have been smashed and crushed by the fall of the mountain: the metal ones escaped better.—A multitude of small utensils; bracelets, lamps, snuffers, rings, keys.—Two fine colossal statues of basalt, Hercules and Bacchus, found at Rome on the Palatine Hill. In 1724, they were placed in the Villa Colorno, and returned here in 1822. The museum also contains a very rich collection of gold Roman coins, found in Parma or its vicinity; one a Gallienus, suspended to a golden chain like the *decoration* of an order. Plans and views are hung up, showing the present state of Velleia and the excavations.

The *Tipografia Ducale* is known to all the bibliographical and bibliomanical world as having been under the direction of the celebrated Bodoni; but it is perhaps not injustice to say that his publications are better calculated for book buyers than for book

readers, and that they are more showy than beautiful. Bodoni cast his own types, and he had a great variety of founts, but many are in bad taste; his paper was almost always supplied from Germany. In the *Casa Bodoni* are his collections, which contain some good things (*A. Caracci*); his own portrait (*Andrea del Sarto*); a head called Dante (*Titian*); a head called Petrarch (*Schidone*); a good copy of Correggio's St. Jerome (*Raphael.*) Two small paintings, in his early manner. The *Teatro Nuovo*, begun in 1820, and opened in 1829, is a very showy building within-side. It cost 2,000,000 francs, or *lire Italiane.*

Besides the Bodoni collections there are some others which may be noticed. *Palazzo Sanvitale* contains a St. Catherine by *Parmigiano.* The *Stuardi* collections are now in the hospital of the *Congregazione della Carita*, to which institution the late benevolent owner bequeathed the whole of his property. They contain a series from the age of *Cimabue*, together with the original drawings of *Correggio*, from his paintings in the Duomo. They are drawn with great freedom, and are of the highest interest. The Cabinet of the Marquis *Rosa Prati* is also of some repute.

The torrent Parma has here no beauty: it is crossed by three bridges, but from none of which very good views of the city are commanded. In the suburbs is the *Palazzo del Giardino.* It was built by Ottavio Farnese, but was altered and enlarged in 1767. It is partly stuccoed and looks unfinished, but within it is more interesting than might have been anticipated. It contains some very curious frescoes, which about a century ago were covered with paper hangings of the most ordinary description. Parts were uncovered by the French about 30 years ago, others very recently, some are still concealed. The frescoes in one room are by *Augustino Caracci*, but were left unfinished by him, as we learn from an inscription, which says that it is better to see them unfinished by his hand than finished by any other. They represent Æneas returning from Troy; Mars and Venus, Theseus and Peleus, and groups of Cupids. Another room is curiously decorated with allegories representing various scenes of enjoyment; one the palace of Armida, with its columns and walls of crystal, like the *Palais de la Vérité* of Madame de Genlis, through which the figures are seen, producing a remarkable effect. Another room contains mythological subjects. There is also an enormous collection of portraits of the members of the houses by which Parma has been ruled; none of the slightest merit as works of art; and as strange and *queer*, both in look, expression, and costume, as it is possible to bring together. In the ball room are models of the Bridges built by Maria Louisa over the Trebbia and the Taro.

The *Giardino* is old-fashioned and deserted, but not unpleasant.

ROUTE 35.

CREMONA TO PARMA BY CASAL MAGGIORE AND COLORNO.

5½ posts.

Cremona,
1 Cicognolo,
1¼ Piadena,
} Route 23.

1¼ *Casal Maggiore;* a small but important town on the banks of the Po: here, a stream truly of mighty waters; and most impressive from its mass and character of power, seeming to rule and awe the country, always at the mercy, as it were, of its devastating waves.

" Sic pleno Padus ore tumens super aggere tutas
Excurrit ripas, et totos concutit agros.
Succubuit si qua tellus, cumulumque furentem

Undarum non passa, ruit; tum flumine toto
Transit, et ignotos aperit sibi gurgite campos.
Illos terra fugit dominos; his rura colonis
Accedunt, donante Pado."

Pharsalia, vi.

"So, raised by melting streams of Alpine snow,
Beyond his utmost margin swells the Po.
And loosely lets the spreading deluge flow:
Where'er the weaker banks oppress retreat,
And sink beneath the heapy waters' weight,
Forth gushing at the breach they burst their way,
And wasteful o'er the drowned country stray,
Far distant fields and meads they wander o'er,
And visit lands they never knew before;
Here, from its seat the mouldering earth is torn
And by the flood to other masters borne;
While gathering there, it heaps the growing soil,
And loads the peasant with his neighbour's spoil."

ROWE'S *Lucan*, vi. 464. 476.

The *brimfull* appearance of the Po is very peculiar. Its embankments, in many parts, look down upon the adjoining country; and in the course of this last year, the king of rivers fully asserted his devastating power.

"Proluit insano contorquens vortice silvas
Fluviorum rex Eridanus, camposque per omnes
Cum stabulis armenta tulit."

Georg. i. 481.

"Then rising in his might, the king of floods
Rushed through the forests, tore the lofty woods,
And rolling onward, with a sweepy sway,
Bore houses, herds, and labouring hinds away."

DRYDEN'S *Georgics*, i. 649. 653.

The traveller will have full time to study not only these quotations, but probably to read good part of the Georgics in crossing the ferry, one of the clumsiest and worst ordered of its kind. The heavy, crazy, flat-bottomed boat is mismanaged by three rowers, who have to contend here with the strength of the stream, and there with its shallows; now rowing, then punting, now dragging; so that, from land to land, the passage usually occupies more than three hours. Yet, have patience; for the view is very beautiful: on the north, the Alps capped with snow; on the south, the less lofty but still noble range of the Apennines, the boundaries of the rich plain where Parma lies.

Shortly after your carriage has scrambled up the sandy bank, you reach *Sacca*. Here is the dogana, where the red and white stripes show that you have entered the Parmesan territory.

Colorno, formerly the fief of a noble family, of whom the last member was the beautiful Barbara Colorno, sacrificed, as before mentioned, to the insane tyranny of Ranuccio I. Upon her execution, the fief was confiscated, and the Palazzo became what it now is, the principal *villeggiatura* of the Sovereign: it is a large and stately but somewhat neglected building. Under the Farnese family it contained several remarkable pieces of antiquity and works of art. A fine statue of Maria Louisa, in the character of Concord, is its principal ornament. It has also some tolerable modern frescoes by *Borghetti*. The Church of *San Liborio*, near the Palazzo, has some rich ornaments and marbles.

Sant Andrea, pass by

Cortile San Martino. Here is another desecrated building, once a magnificent Carthusian monastery, with a fine church in the renaissance style, neglected and falling into ruin.

2 PARMA (p. 385).

ROUTE 36.

PARMA TO MANTUA BY GUASTALLA.

6 posts.

Vicopò, with a small church in the style of the renaissance.

Sorbolo, a village, and dogana for this place, is on the frontier of Modena. The duchy of Guastalla is an encla-

vure of Modena, and you have to travel for about five miles on the territory of the house of Este, whose doganiers will be immediately encountered by the traveller.

2 *Brescello;* pleasantly situated on the banks of the Po, here dotted with numerous islands.

Boretto.

Gualtiere.

Cross the torrent *Crostolo*, which divides Modena from Guastella.

1 *Guastalla.*—(*Inns:* La Posta, Il Capello Verde, Il Leone d'Oro.) This small city, containing between 2 and 3000 inhabitants, is quite in proportion to the duchy of which it is the capital. In the Lombard times, it was known by the name of *Guardstall.* It is a very primitive place, in which two physicians, two surgeons, and one midwife are paid out of the public funds, to do all that is needful for all the members of the community. The statue in bronze of Don Ferrante Gonzaga I., by *Leone Lione* in the piazza, is the only work of art in the city. He is trampling upon Envy, represented in the shape of an ugly satyr. Don Ferrante had been accused of treason against the emperor, but he disproved the charge made by his enemies. The calm and settled attitude of the figure of the prince is very dignified. The cathedral has only very recently obtained a bishop, the see having been instituted in 1828. There are eight other churches, and very many charitable institutions.

Luzzara, on the banks of the Po, a village and dogana, and where a small body of troops is usually stationed. It is a point of much military importance, and here, in August 1702, the imperialists and Prince Eugene received a memorable defeat from the French.

Salicetto, cross the Po by a ferry.

2 *Borgoforte*, so called from the *strong castle* built here by the Mantuans in 1211.

1. MANTUA (Route 23.).

ROUTE 37.

11½ posts,

PARMA TO LUCCA, BY FORNOVO AND PONTREMOLI.

This is a good and pleasant road; but the relays between Pontremoli and Terra Rossa are not always mounted.

Collechio, a village most pleasantly situated on the banks of the *Taro*, here a mere rill. It has a fine Gothic church and baptistery.

The road continues rising, and the country gaining in picturesque beauty.

2 *Fornuovo*, at the foot of the Apennines, and on the banks of the Taro. *Forum Novanorum* has many vestiges of Roman antiquities mixed up with more recent buildings, principally with walls of the great church, and of some adjoining houses. The church is rather a fine Lombard structure. In the front are some remarkable basso-relievos, particularly one representing the Seven Mortal Sins.

At *Piantogna* a second ascent begins, and you cross the *Monte Pinzera.*

Cassio, upon the mountain of the same name.

3 *Berceto*, in the midst of the mountains; a very picturesque ancient town. The church is an ample Gothic building. The piazza in front, the fountain and the whole scene around, is singular and strange. This is the last town on the Parmesian side.

Pass the dogana.

Cisa; the station of another dogana, in a wild mountain pass, which, in winter, is frequently impracticable.

Enter the Tuscan territory. The dominions of Tuscany, of Parma, of Este and of Sardinia, are most singularly mixed up in these parts. The district of *Pontremoli*, being a fragment of the *Lunigiana*, is an enclavure

within the other states, quite detached from the mainland of Tuscany, and yet containing within it, a piece of Este.

Monte Lungo, after which a rapid descent brings you down upon

1 *Pontremoli* (Il Pavone, good beds and civil people), on the shores of the Magra. This Tuscan city, containing about 9,000 inhabitants, offers a striking contrast to all that the traveller has hitherto seen. He finds himself amongst a new race, and every building has a peculiar character. The upper town is surrounded by massy and picturesque fortifications. Pontremoli has repeatedly changed masters; some of the old towers were raised by Castruccio degli Intermineli, the lord of Lucca; others by the Genoese. It also belonged for a time to Milan; and the arms of Sforza, and still more of the Spanish kings, show its ancient union to the duchy. The lower town has a more modern aspect. The Duomo, unfinished, replaces, unfortunately, a structure of great antiquity. Most of the other churches have also been modernised, but here and there may be found a trace of mediæval antiquity.

The road continues skirting the pleasant Magra, sometimes rushing in a narrow channel, and sometimes expanding wide and green; for such is the tints of its waters, reflecting groves of alders and willows.

Filatiere; here also is a fine old *Rocca*, or Castle, once belonging to the *Malaspina* family.

2 *Terra Rossa.*

San Benedetto, enter the Sardinian territory.

3¼ *Spezzia.* (Route 13.)

SECTION V.

DUCHY OF MODENA.

The posting regulations are the same as in the Lombardo-Venetian kingdoms; the currency is Italian or Austrian. The duchy possesses some good works of art, though not in abundance. It is a district of much interest, as having been the birthplace of Bojardo and of Ariosto. In other respects, this very small state offers nothing to distinguish it from the rest of Lombardy.

ROUTE 38.

PARMA TO MODENA AND BOLOGNA.

7¼ posts.

Quitting Parma, you resume the Via Emilia, shooting out in a straight line before you. Fine views of the purple Apennines in the distance. The immediate plain in front is, perhaps, even more rich, than on the Piacenza side of the city.

San Lazaro; the name of this place indicates the former existence of the ancient hospital. Lepers were strictly prohibited from entering the city of Parma, hence the necessity of this house of refuge. The Portone di San Lazaro, which crosses the road, was erected for the purpose of commemorating the solemn entry of Margaret of Medici, when entering Parma for the purpose of celebrating her marriage with the Duke Odoardo.

San Prospero.

Cross the torrent Enza, wild and furious in the winter, but in the summer its course seems only marked by a bed of stones. Enza abounds, nevertheless, with excellent fish.

Shortly afterwards enter the territory of Modena, where, at the dogana, the usual ceremonials are performed.

1 *Sant' Ilario,* in a very beautiful situation.

Duchesa.

Pass *Mazone,*

Campegine, and

Montecchio; the last is celebrated as the birthplace of Sforza Attendolo, the father of Francesco Sforza, the founder of the great but unfortunate second dynasty of Milan.

Cella, formerly belonging to the celebrated abbey of Nonantola.

Cross the torrent *Crostolo* which, under the French, gave its name to the department.

1 *Reggio,* a flourishing city, containing upwards of 16,000 inhabitants. *Regium Lepidi* was founded by, or, at least, received the privileges of a Roman colony from Æmilius Lepidus. Historically speaking, the whole of this district is classical ground; but the devastations of Alaric, and the restoration of the city by Charlemagne, have effaced almost every vestige of antiquity. A curious Roman statue of Janus, of fairly good workmanship, but lacking both arms, and built into the corner of a house near the *Palazzo de Becchi,* is, like the *Uomo di Pietra* at Milan, the only representative of the *Peuple Roi,* unless we admit as such the image of Lepidus in the

Palazzo del Commune. Several curious Roman inscriptions and altars are preserved in the cortile and arched porticoes of this building.

The great romantic poet of Italy, or rather of the world, was born at Reggio, and the house in which Ariosto first saw the light is, according to immemorial tradition, pointed out near the Palazzo del Commune. No theme of controversy, from the time of Homer downwards, has been more fierce than that respecting the birthplace of great men. Ariosto has himself spoken too clearly, to permit any other city to contest with Reggio; but that is not enough, for if cities and villages cannot dispute, then localities in cities and villages *will*. One powerful party maintains that Ariosto *must* have been born within the precincts of the citadel; and this species of civil war rages, as yet, undecided. The house, itself, has no appearance of age, and has nothing but the tradition to render it remarkable.

The *Duomo* is of the 15th century. The façade, which is unfinished, is ornamented with marble columns, and with very fine statues of Adam and Eve by *Clementi*. The statues are larger than life, and *Clementi* has evidently imitated his master, Michael Angelo, in the position and air of the figures, which are much like the "Morning and Evening" in the Laurentian Chapel at Florence; besides these are SS. Chrysanthus and Darius, and other patrons.

Within the cathedral are several other fine works by *Clementi*:—the Tomb of Ugo Rangoni, Bishop of Reggio. He is represented in the attitude of benediction, larger than life. By *Clementi*, also, are the bronzes of the High Altar, representing Christ Triumphant, and the statues of Saints Prosper, Maximus, and Catherine in the choir. *Clementi* himself is buried in this cathedral, under a monument sculptured by his able pupil, *Pacchione*, who was both a sculptor and an architect. In a chapel is a statue of Bishop Ficcarelli, who died in 1825. It is much above the ordinary run of modern Italian sculpture. A supposed *Caracci* in the choir is much damaged. Another monument is that of Francesco Maria d'Este, late Bishop of Reggio, died 1820. The thoroughly clerical or sacerdotal expression of his countenance is very striking. He left all his property to the cathedral, thus giving back to the church that which the church had bestowed.

Madonna della Ghiara. The plan of this church is a Greek cross. It is rarely that the buildings begun upon this plan have been allowed to retain their original proportions. The form is excellently well adapted to a building of a moderate size like the present one: but we doubt whether it is so suited to one of larger size, such as St. Peter's, which was to have been upon this scheme. It was begun in 1597 from the designs of *Balbi*, and completed by *Pacchione*, who added the vaulting of the cupola. The architectural details are very good of their kind.

"This fine church, which may be considered as the chief ornament of Reggio, is very instructive to the architect as showing fully and fairly the value of colour. The frescoes with which it is covered are of great merit, and the cheerful and yet devotional impression which they produce — that is to say, if we can reconcile our conscience to the belief that such representations are lawful helps to devotion at all — is most satisfactory. Though not executed at one time, they are upon one system, and exhibit very curiously the peculiar feelings of what may be termed the Roman Catholic *revival* after the Council of Trent; as well as the tone given by the Jesuits in imparting a species of tender mysticism to religion, such as we see in the books of devotional emblems, which became such favourites about the same era; the *Pia Desideria*, and other works of the

same class, published with the neatest types and the most delicate engravings." (*MS. Journal.*) Large and small, there are upwards of 200 compartments, all thus decorated, and all in excellent preservation. One series is by *Luca Ferrari* (1605—1654), a native of Reggio, the disciple of Guido, more "grandioso," says Lanzi, than delicate, yet with a share of the grace of his master. Amongst these are several Scripture histories, which, like all the paintings throughout the church, are explained or allegorised by short mottoes; as, for example, Rebekah at the Well "*Hausit aquas in gaudio, de fonte Salvatoris.*" Another series is by *Tiarini*, of Bologna, (born 1577, died 1668.) This eminent painter, who lived during the greater part of his life at Reggio, was in some respects formed by the Caracci, yet he preserved a distinct character, apart from all, derived from his own deep and melancholy temperament. Every thing in his pictures, the position, the action, the costume of his figures, whose variety even Guido admired, every part bears the impress of his own mind. To this he added a careful, though peculiar, system of colouring, limiting himself generally to violet tints, or to those of a tempered yellow, shading away into tones of pale red, skilfully blended, and maintaining a peaceful repose for the eye. His compartments also are Scripture histories, intermixed with devices: — Samuel offered by his mother to the High Priest is one of the best; with the motto "*Quod Deo vovit, devote reddidit.*" A third series is by *Lionello Spada* (1576—1622); a friend, and yet in some degree a rival of *Tiarini*, and to whom he was superior in colouring, but inferior in design. *Spada* was here in direct competition with *Tiarini*, and the series which he has left contains some of his most carefully executed works. In this series, Esther before Ahasuerus, "*Humiles exaltati sunt,*" is the best. By *Desani* (1594—1657), a pupil of *Spada*, and who established himself at Reggio, is a curious series of figures, representing eight religious orders, with the virtues supposed to belong more particularly to each. By *Gavassetti* (died 1628), a very beautiful series of Prophets and Virtues. Many of the paintings of emblems are exceedingly clever, and the whole church offers excellent hints and lessons to those who wish to improve in the style which it exemplifies. A Crucifixion, by *Guercino*, seems a fine picture, but it is dirty and ill seen. — The original *Madonna della Ghiara*, once an old painting upon a garden wall, has long since perished. The present one was painted in 1573, and placed in a magnificent shrine or altar, ornamented with mother-of-pearl and coloured marbles: beautiful lamps of silver are suspended before it. A fine monumental bust of Maria Teresa of Este was erected, 1820, by her daughter, Maria Beatrice.

The very ancient Basilica of *San Prospero* has been entirely rebuilt in the 16th century. As in the case of Sta. Giustina at Padua, we have sorrowful indications that the demolished building was in a noble Lombard style. Six colossal lions of marble, which supported the portals, are still crouching before the modern church. One, grasps two skulls with his hind paws, of which, as far as we can recollect, no other example is found; others have the usual rams and serpents. Within, the structure is grand and regular. Fine, but damaged frescoes by *Campi* and *Procaccini* — amongst other subjects, the Last Judgment, Heaven, Purgatory, Hell, — decorate the vaultings. Other paintings are by *Tiarini*.

Great rents, eight or ten inches across, now filled with mortar, show the damage which the church sustained by a recent earthquake. The perspective of the church is fine.

Reggio has a good public library and a museum. In the latter are the collections of the celebrated Spallan-

zani: he was born at Scandiano within the district of Reggio, and therefore the inhabitants consider him as their fellow citizen.

About twelve miles from Reggio is *Canossa*, so celebrated as the place where the Emperor Henry IV., after supplicating during three days, barefooted and bareheaded, obtained absolution from Pope Gregory VII. This transaction was in fact the triumph of what we should now term constitutional principles. The prelates and princes of the empire assembled at Tribur, 16th October, 1076, had, on account of Henry's exceeding tyranny and profligacy — profligacy, which the pages of history cannot relate without being sullied — pronounced a sentence of deposition against him, unless within one twelvemonth the excommunication was taken off. The pope, therefore, acted in defence of the authority of the diet of the empire.

Rubiera, on the borders of the *Secchia*. This place, surrounded by very fine fortifications, was a fief belonging to Bojardo, Lord of Scandiano, and author of the "Orlando Innamorato." It is very curious to continue remarking the number of these castellated remains, which, as we have before observed, cannot be doubted to have had much effect upon Ariosto's mind.

The road continues through a plain, with many vines; but, in other respects, with somewhat diminished fertility.

1 MODENA (Grande Albergo di San Marco, very good. It belongs to the government, and is partly kept up at the duke's expense.) If Reggio shows little which reminds us of its Roman antiquity, *Mutina* possesses absolutely nothing which recalls its early destinies, excepting the mere geographical features of land and stream. The city is most pleasantly situated between the valleys of the Secchia and the Panaro; and the harmonious and picturesque verses of Tassoni admirably describe the locality.

"Modana siede in una gran pianura,
Che da la parte d' Austro e d' Occidente,
Cerchia di balze, e di scoscese mura
Del selvoso Apennin la schiena algente;
Apennin, ch' ivi tanto a l' aria pura
S' alza a veder nel mare il Sol cadente,
Che su la fronte sua cinta di gielo
Par che s' incurvi, e che riposi il cielo.

Da l' Oriente ha le fiorite sponde
Del bel Panaro, e le sue limpid' acque,
Bologna incontro, e a la sinistra l' onde,
Dove il figlio del Sol già morto giacque,
Secchia ha da l' Aquilon, che si confonde
Ne' giri, che mutar sempre le piacque;
Divora i liti, e d' infeconde arene
Semina i prati, e l' campagne amene."

The city, which contains about 30,000 inhabitants, is fortified, and the ramparts, though destitute of strength, offer a very pleasant walk, which should not be neglected. The views of the Apennines from these ramparts are peculiarly beautiful. One curious reminiscence is connected with the ramparts of Modena. The hymn sung by the Roman sentinels as they paced the summit of the wall, when they awaited the attack of the dread Hungarians, is still preserved.

The Citadel, and its *place d'armes*, include perhaps fully one third of the rest of the capital, which possesses a character much differing from the other Lombard cities in its domestic architecture, it being more of a German cast.

The *Duomo*, as appears from an inscription upon the outer wall of the choir, was begun in 1099, the architect being one Lanfranc. The name of the sculptor of the very remarkable basso-relievos and statues upon the exterior is *Viligelmus*, or William. Slight as are these identifications, and not giving any insight into the *personality* of the parties beyond the probability that they were Lombards, still it seems to relieve us from the utter darkness of the buildings, whose artists are entirely unknown.

Noble lions, as usual, guard the principal portal; and numerous strange sculptures adorn the front. The most remarkable are those on the door-way,

representing the principal events of the life of St. Geminianus, the Patron of Modena; amongst others, his expelling the Demon from the daughter of the Emperor Jovinian. Others represent Scripture histories. The portal near the Campanile is surrounded by figures of great singularity. You see a city walled and turreted, assailed by knights with the pointed shields and conical helmets of the *11th* century, and whose names are written in barbarous characters, *Artus de Bre*, or Arthur of Brittany, *Carrado*, or *Caradoc*, and many others, raising the most difficult and puzzling question, how and in what manner these heroes of the round table travelled into Italy. It has been supposed that William the sculptor was an Englishman, but there is not the slightest foundation for such a supposition, and every thing shows that this Arthur came straight from Armorica, before the veracious Geoffrey of Monmouth spread his fame amongst the minstrels of our island.

Many ancient Roman inscriptions and tombs are about the façade: some employed as *depositi* in the middle ages; all possessing infinitely more value, thus annexed to an ancient building, than if plucked thence, and caged in a museum. A rose-window, very good of its kind, is a later insertion. The Duomo, where not altered, is in a remarkably fine Romanesque style, and the architectural details and sculptures would furnish materials for a large and interesting volume; and whilst these sheets are passing through the press, we are happy to see that it will, in part at least, be presented to us by Mr. Gally Knight's liberality. The ornaments and sculptures of the doorways, foliage and runic knots running round and round, enclosing birds, beasts, and monsters, all exceedingly peculiar; and belonging, as it were, to a school of their own. The entrance to the *Scurolo* or crypt, is unique. The portals, large and small, are all flanked by columns, each resting upon its monster. The mailed knight attacked or devoured by the griffin is again found here, a constant symbol, whose meaning we cannot divine. Behind the Altar of the Crypt is the tomb of San Geminiano. The Scurolo has been much injured by injudicious improvements; but all the original architectural features are of the greatest singularity. The marble capitals supporting the church itself have capitals nearly resembling the *Corinthian*, but probably brought from some ancient Christian building.

The paintings in the Duomo are below mediocrity. It contains, however, some good *Gothic* works of art. —The screen of red marble which surrounds the choir, finished at the top by small double columns, supporting a species of balustrade, is very peculiar and elegant. An altar-piece in the style of the renaissance, in terra-cotta, with abundance of small curious statues. Another altar-piece, containing the earliest known specimen of Modenese art. It is by *Stefano de' Serafini* di Modena, and was executed 1385. It is hard and dry, and more than usually Byzantine. The pulpit is of marble, sculptured, 1322, by *Tomaso di Campione*; and the *intarsiatura* of the stalls in the choir, executed in 1465, should also be noticed.

Near the Sacristy, in a niche, is a very beautiful group of the Nativity, in terra-cotta, by *Begarelli*. So many of the works of this admirable artist have perished, that this is, and properly, kept shut up, but it will be opened if you can find the *custode*, by no means an easy operation. The tombs in this cathedral are interesting. Several, belonging to the Rangoni family, are of a grand period of monumental art. That of Claudio Rangoni, designed by *Giulio Romano*, consists simply of a noble towering sarcophagus beneath a canopy. Two angels, supporting a tablet, in which the name of Jesus is inscribed above, and a similar one below, constitute its only ornaments.

It is very peculiar in its severe conception and solemnity. Claudio, who died 1537, at the age of 29, succeeded his father Francesco Maria, as Count of Castelvetro. He was a great protector of literature. He was married to Lucretia, a daughter of the celebrated Pico della Mirandola, who erected this monument to his memory. The tomb of Lucia Rusca Rangoni, his mother, is even more simple, a vase crowning an ample sarcophagus. This is also by Giulio Romano, and both show the genius of this great artist, whose talent was so often culpably misapplied. There is a striking monument of Ercole Rinaldo, the last duke of the House of Este, who died in 1803. He has an honest, though not a beautiful countenance. The medallion with a pyramid, and Religion holding a book, all are in a poor taste, and curiously exemplify the general *swamping* of genius throughout Italy, by common-place conventionalities. Ercole Rinaldo, who was a prince of no ordinary merit, was deprived of his dominions by the French invasion. A principality was erected for him in the Brisgau, but he would not accept this compensation, and died as a private individual at Treviso, 14th Oct. 1803. He married Maria Teresa Cibo, Sovereign Princess of Massa Carrara, the last heiress of the noble family of Cibo Malespina. It is she who is buried at Reggio. They had but one daughter, Maria Beatrice, who married the Archduke Ferdinand of Austria. The duchy had been previously secured to her by the treaty of Versailles: she died at Vienna, 1829, at an advanced age. The present duke, Francesco IV., is her son.

The great *campanile* seems to the eye to be as lofty as that of Cremona. Nothing of its kind can be finer than the square, solid, marble pile, rising upwards undiminished, until it assumes an octangular form, terminated by a spire, surrounded by a species of Gothic crown, light and elegant. The upper divisions were added and completed, 1319, by *Campione*. The lower portion is coeval with the cathedral, and, according to a somewhat dubious tradition, it is built of marble proceeding from destroyed Gentile temples. In this tower is still kept the old worm-eaten *Secchia rapita*, or the wooden bucket, which, taken by the Modenese from the Bolognese in the battle, or rather affray of Rapolino, Nov. 15th, 1325, was here deposited by the victors, the *Geminiani*, as a trophy of the defeat of the *Petronii*, with wonderful triumph, as described in Tasso's celebrated poem: —

'Quivi Manfredi in su l' altar maggiore
Pose la Secchia con divozione:
E poi ch' egli, ed il clero, e Monsignore
Fecero al Santo lunga orazione,
Fu levata la notte a le tre ore,
E dentro una cassetta di cotone
Ne la torre maggior fu riserrata,
Dove si trova ancor vecchia e tarlata.

Ma la Secchia fa subito portata
Ne la torre maggior, dove ancor stassi
In alto per trofea posta, e legata
Con una gran catena a curvi sassi.
S' entra per cinque porte ov' è guardata,
E non è cavalier, che di là passi,
Nè pellegrin di conto, il qual non voglia
Veder sì degna e gloriosa spoglia."
Secchia Rapita, cant. i. 63, 64.

The Modenese and Bolognese are respectively called *Geminiani* and *Petronii* from their patron saints Gemignianus and Petronius.

No traveller should visit Modena without having this poem of Tassoni in his valise. By Hallam, its merits have been clearly and cleverly criticised: —"It turns, as the title imports, upon one of the petty wars frequent among the Italian cities as late as the beginning of the fourteenth century, wherein the Bolognese endeavoured to recover the bucket of a well, which the citizens of Modena, in a prior excursion, had carried off. Tassoni, by a poetical anachronism, mixed this with an earlier contest of rather more dignity between the little republics, wherein Enzio, king of Sardinia, a son of Frederic II., had been made prisoner. He has been reckoned by many the inventor, or at least the

reproducer in modern times, of the mock heroic style. Pulci, however, had led the way, and when Tassoni claims originality it must be in a very limited view of the execution of his poem. He has certainly more of parody than Pulci could have attempted; the great poems of Ariosto and Tasso, especially the latter, supply him with abundant opportunities for this ingenious and lively, but not spiteful exercise of wit, and he has adroitly seized the ridiculous side of his contemporary Marini. The combat of the cities, it may be observed, is serious enough, however trifling the cause, and has its due proportion of slaughter; but Tassoni, very much in the manner of the Morgante Maggiore, throws an air of ridicule over the whole. The episodes are generally in a still more comic style. A graceful facility and a light humour, which must have been incomparably better understood by his countrymen and contemporaries, make this a very amusing poem. It is exempt from the bad taste of the age; and the few portions where the burlesque tone disappears are versified with much elegance."

San Francesco, a Gothic church turned by the French into a barrack, a show of wild beasts, and other vile purposes, and restored for divine worship by the present Duke, who, on account of his name being Francesco, has a peculiar veneration for the saint. The uniformity of the Franciscan Gothic, which cannot be well described in words, is very remarkable, as showing how decidedly one fixed type was followed by each religious order. In a side chapel is the remarkable group of the Taking down from the Cross, by *Begarelli*. It is composed of terra-cotta: the figures, which are as large as life, are full of animation. "If his clay could become marble," exclaimed Michael Angelo, "woe to the antique!" "*Se la creta delle figure di costui diventasse marmo, guai alle statue antiche!*"—The bye-name of *Begarelli* or *Bigarino*, for they called him either way, was "*Il Modana.*" His compositions show much grandeur of conception, without any extravagance.

The *Ducal Palace* was begun in the 17th century. Much has been added by the present Duke, and it is now a fine and splendid building. It is said that when the late Emperor of Austria visited the Duke, he clapped him upon the shoulder, saying, "*Va bene, Francesco, hai più bel palazzo di me.*" It contains court after court, with open staircases, galleries, arches upon arches, such as are seen in the background of old Italian pictures, or in the fancies of Piranesi, from whence they have passed to the drop scenes of our theatres. Other parts remind one of Heidelbergh, though in a less elaborate style.

The collection of paintings in this palace is large: some are good, but the best, including the *notte* of Correggio, were sold in the last century, and are now the chief ornaments of the Dresden gallery. Amongst those which remain are the following:—A Crucifixion, by *Guido*; the single figure on the cross, the background in awful darkness, has a fine and simple effect. St. Roch in Prison, by *Guido* also, in his early manner; a grand and dark picture, but not very pleasing. Martyrdom of St. Peter, *Guercino*; fine, but with the characteristic coarseness and scattered lights which often mark this artist's style. Rinaldo and Armida, also by *Guercino*; the light fine, but the picture unpleasing as a whole. A Crucifixion, by *Pomerancio*, like Guercino; fine, but with the same violence of light and of colouring. A Holy Family, said to be by *And. del Sarto*; but not an undoubted original. The Virgin appearing to the Carthusians of Bologna; a striking picture by *Dosso Dossi*, of Ferrara, by whom are many other good paintings (the Annunciation, the Adoration of the Shepherds, &c.). The Crucifixion, by *Andrea*

Mantegna, hard and stiff in style, but a curious and interesting old picture full of figures. The Virgin and Child above and three Saints below, of whom St. Pellegrino is in the centre, *Garofalo*: another Virgin with angels round her, by the same artist: very beautiful. The Assumption of the Virgin, the twelve Apostles standing below; a large and fine picture by *Francia*, with dark and peculiar colouring. The Circumcision, by *Procaccini*, a large picture with colossal figures; a fine specimen of the master. Portrait of *Ludovico Larea*, by himself, a Modenese artist, imitator of Guercino. Some of the most interesting pictures in this collection are the Four Elements, two by *Lodovico*, two by *Annibal Caracci*. They are well placed over four doors in the palace; *water* is the finest. An Assumption of the Virgin is also by *Lud. Caracci*. The Nativity, a beautiful sample of *Pellegrino Munari*, a Modenese, and the scholar of Raphael, who is said to have been assassinated. This picture was taken from the church of St. Paul, where it was formerly kept with great care. St. Francis offering Flowers to our Lord, the Virgin, &c., by *Leonello Spada*. In one of the rooms are frescoes by *Nicolo del Abate*, the subjects taken from the Trojan war, as described in the Æneid: the drawing and the perfection of the minute figures show the care with which this artist worked up his designs. The ceiling of the great hall is painted by *Franceschino da Bologna*, an artist whose style resembles that of Luca Giordano. Here also are fine pictures by *Procaccini*, *Crespi*, and *Tiarini*. There are also a good many family pictures; amongst others, one by *Soli* of the last Duke, Ercole Rinaldo, which entirely exculpates the artist from the charge of flattery. The library, the *Biblioteca Estense*, is rich in manuscripts. Three of the most learned men in Italy, Zaccaria, Tiraboschi, Muratori, have been its curators. The museum contains some curious mediæval sculptures.

Quitting Modena, you enter upon the Via Emilia, as straight as an arrow. The plain which you traverse is remarkably full of organic remains, stratum upon stratum, covered by a soil of excellent fertility. The landscape is always pleasant, with the blue Apennines for your distant companions. Most of the land is used for grazing. Long rows of trees, generally festooned by vines, divide the fields; but where the vines are trained against the mulberries, they are not festooned. The houses, and the remark may be extended all the way to Bologna, are solid and good, nor does the want of glass in many of the windows in the least detract from the real comfort of the dwellings. Adding to the beauty of the scene are the profusion of gay wild flowers which seem to cover the ground with a flood of varied drapery.

Santo Ambrogio. Here the Panaro is crossed, by the bridge built by Duke Ercole Rinaldo, and which is finely flanked by four solid towers.

Castel Franco; the old walls and ramparts of this little town are remarkably picturesque; they look as if they had been besieged and ruined over and over again. The church possesses a dubious *Guido*.

Here you quit Modena, and enter the Papal territory. The Douaniers of his Holiness are very civil, and usually give no other trouble except that of desiring the gentlemen of the party to get out of the carriage, and declare, as gentlemen, that they have nothing liable to the duties. About 13½ francs are paid for the barriers; the traveller receives a *bolletone* in return.

1½ *Samoggia*.
1½ Bologna.

SECTION VI.

DUCHY OF MASSA. — DUCHY OF CARRARA. — PRINCIPALITY OF LUCCA.

GENERAL OBSERVATIONS.

The route (39) from Genoa and Sarzana to Pescia, the only one comprehended in this section, passes through the Duchies of Massa and Carrara, and the Principality of Lucca, three dismemberments of Tuscany. They are such small *enclavures* of the Tuscan and Sardinian States, and the Tuscan and Sardinian possessions are themselves so broken up and dismembered and *enclavé*-ed, that if a map of this part of the country, upon a scale sufficiently large to show the outlines with distinctness, were coloured in different tints, *e. g.* blue, red, green, and yellow, they would resemble the spots and twirls of marble paper.

The duchies of *Massa* and of *Carrara* now both belong to the House of Este; and, saving some local peculiarities, are governed like the rest of the Modenese territory. *Lucca*, pursuant to the treaty of Vienna, is ruled by his Highness Carlo Ludovico, the representative of the Spanish Bourbon house of Parma, who will continue to hold it until the death of Maria Louisa; and, when this event happens, the Prince or his issue will re-enter into the possession of Parma, and Lucca will be united to Tuscany.

Lucca.—The coinage and measures of this Little Principality are:—

MONEY.

	£	s.	d.
The gold Doppia, or Doubloon - - - -	0	13	0
The silver Scudo, or Crown - - - -	0	4	$5\frac{1}{2}$
The Lira - - - - - -	0	0	$7\frac{1}{6}$

Weights. — The Lucchese pound differs only by a few grains more from that of Tuscany (see p. 426).

In Lucca, Tuscan money is current at its value: in Tuscany, the Sardinian money is current in like manner.

The Postage is according to the Tuscan rules. The passport is sometimes asked for and sometimes not, but the Austrian *visa* always commands entire respect.

ROUTE 39.

SARZANA TO PESCIA.

Genoa to Sarzana (Route 13).

1½ *Avenza* or *Lavenza*, a populous borgo upon the banks of the torrent bearing the same name. The castle was built by Castruccio degli Interminelli, for the purpose of protecting the dominion which he had conquered in the Lunigiana. It is truly a grand building: the round towers which flank the fortress are surmounted by projecting machicolations of the boldest character. Whoever wishes to illustrate the romantic poetry of Italy, should study these scenes. It is the first town of the duchy of Massa, and the Modenese dogana is stationed here.

Between Sarzana and Avenza, but on the coast, and nearer to Avenza, are the scattered and scanty remains of the once celebrated *Luna* or *Luni*, a very ancient Etruscan city, giving its name to the Gulph of Luni, now the Gulph of *Spezzia*, and to the whole district of the Lunigiana. Lucan makes it the residence or *Cathedral* of Aruns, the oldest of the most venerable of the Etruscan augurs. Lucan's verses equally attest the then yet subsisting Etruscan nationality of Luna and its desolation; and it is clear that in deducing from thence the performance of the most mystic rites of the Tuscans, they yet subsisted at Luna as a distinct people, following their ancient usages and speaking their ancient tongue.

"Hæc propter placuit Tuscos de more vetusto
Acciri vates, quorum qui maximus ævo
Aruns incoluit desertæ mœnia Lunæ,
Fulminis edoctus motus, venasque calentes
Fibrarum, et monitus volitantis in aëre pennæ:
Monstra jubet primùm, quæ nullo semine discors
Protulerat natura, rapi, sterilique nefandos
Ex utero fetus infaustis urere flammis.
Mox jubet et totam paviis à civibus urbem
Ambiri, et festo purgantes mœnia lustro:
Longa per extremos pomœrii cingere fines
Pontifices, sacri quibus est permissa potestas.
Turba minor ritu sequitur succincta Gabino."

"The state thus threatened, by old custom taught,
For counsel to the Tuscan prophets sought:
Of these, the chief for learning famed and age,
Aruns by name, a venerable sage,
At *Luna* lived; none better could descry
What bodes the lightning's journey through the sky;
Presaging veins and fibres well he knew,
And omens read aright from every wing that flew.
First he commands to burn the monstrous breed,
Sprung from mixed species and discordant seed,
Forbidden and accursed births, which come
Where Nature's laws designed a barren womb.
Next, the remaining trembling tribes he calls,
To pass with solemn rites about their walls,
In holy march to visit all around,
And with lustrations purge the utmost bound.
The sovereign priests the long procession lead,
Inferior orders in the train succeed,
Arrayed all duly in the Gabine weed.
Rowe's Lucan.

We quote Rowe's translation because we cannot make a better; but it is curious to observe that though he has expanded his verses to a *third* more than the original, he has not found room for the epithet *deserta* by which the character of Luna is marked.

Luna does not appear even to have flourished much since Lucan's days. It became the port of shipment for the marbles quarried either from the adjoining mountains or from Carrara; and its "*candentia mœnia*" are described in the very curious poetical itinerary of Rutilius Numentianus. Some have supposed that Luna was dismantled by the Lombards; and in 1016, the Emir Musa plundered it and carried away its inhabitants into captivity. From this period Luna fell into great decay, though it continued to be the seat of the bishop, until the See was translated, in 1465, to Sarzana, and it is now wholly deserted. The remains of the Roman age, above

ground are but scanty: an amphitheatre, a theatre, and a circus may be traced with some distinctness, and some other fragments of edifices. Excavations, however, have produced rather an abundant harvest of curious bronze and inscriptions. There are remains also of the ancient cathedral, though of small extent.

CARRARA. (*Inn:* Aquila Bianca, good.) The little principality of *Carrara* is almost all mountain and valley, all up and down. It hardly contains a furlong of level ground. The peaks of white marble are seen shining most brilliantly from many parts of the environs, but particularly as you approach on the side from Lucca. The city stands on a narrow valley between five mountains, the *Poggio di Montea*, the *Monte de Arme*, the *Poggio di Vezzala*, the *Poggio di Bedizzano*, and the *Poggio di Codona*. The town is a continued *studio*, absolutely peopled with artists, who may be seen in various costumes: mostly they affect the shaggy aspect of the German Burschen, with the most picturesque profusion of hair, whiskers, mustachios, and beard, with every variety of cap, calpac, or Turkish or Tartar head covering. They display much industry, and the encouragement they receive is satisfactory. Their productions may be generally designated as very "pretty things;" and just the articles to suit rich people who are fitting up fine houses, and have a great deal of money to spend; very beautifully finished, and very nicely drawn and modelled; what, in German, would be called the whole *Kramm* of Heathen mythology. Bacchusses and Venusses, Graces and Apollos, and hundreds of repetitions of Canova. The profusion of marble gives a cheerful appearance to the city, especially to the more modern buildings, of which the principal is the *Academia delle belle Arti*. The principal church, which is collegiate, has some good sculptures of the 15th century; and the *Madonna delle Grazie* is rather remarkable; yet, on the whole, it must be said, that in all the public buildings there is a great paucity of works of art.

From Carrara there is a steep ascent: the summit commands a noble view; on the one side Massa and the Mediterranean, on the other the glens and ravines of the mountains in which the quarries are situated.

The excursion to these celebrated stores of materials for the sculptor's art must be performed in a little voiture of the country. The road is not carriageable, nor will the postillions drive you thither, but they will stop for you at a convenient station; and you pay one franc per hour for every horse which you detain. The excursion may be accomplished in about two hours. There are 42 quarries, of which not above seven or eight furnish the statuary marble. The path lies by the side of the torrent *Torano:* and after traversing the fine gorge, partly artificial, between the *Monte Crestola* and the *Poggio Silvestro*, you reach the quarries of *Crestola* and *Cavetta*, which supply a marble of very delicate grain: the largest blocks are extracted further on, from the quarries under the *Monte Sagro*. This portion of the quarry district is most picturesque: but another, to which the road leads by the side of the *Bedizzano*, is equally interesting, on account of the very curious vestiges of the ancient workings. They are found in the quarries of *Fantiscritti*. These derive their name from three small ancient figures of Jupiter, Bacchus, and Hercules, sculptured upon a rock; and which, being very tiny, have been denominated *fanti* by the peasants: and many names of travellers having been also inscribed upon the rocks, the odd compound of *fantiscritti* was formed. All around are lying pilasters, columns, architraves, blocked out, but left unfinished. They appear to be of the Lower Empire.

Rejoining the road, which continues beautifully varied, you pass

Mirteto; and, crossing the torrent *Frigido*, enter

1 MASSA DUCALE; so surnamed to distinguish it from the numerous other places of the same appellation, i. e. *Massa*, of which the origin is very obscure. (*Inn*: Albergo delle Quattro Nazioni, very good and comfortable; but some of the bed-rooms are confined, and the traveller should request to see all that are unoccupied.)

The views of this little city are remarkably picturesque. An old castle, extending along a noble rocky ridge, a stream below, vines trained over trellices, oranges flourishing, all bright and sweet. The quantity of marble employed in the buildings announces the vicinity of Carrara; all the door-stalls and window-sills of the pleasant inn are composed of this, with us, costly material.

The Palace of the Princes of Massa is the principal building in the city. It is a large, but not handsome, building, with heavy marble consoles and friezes. The last princess of the noble house of Cibo-Malaspina, Beatrice-Maria, brought this principality to the house of Este, to whom it now belongs. During the French usurpation, Massa and Carrara were placed, like Lucca and Tuscany, under the base and corrupted rule of the Baciocchi. The "*Princess Elise*" chose the palace as her summer residence, but, in order to suit her pleasure, she ordered the splendid cathedral which stood in the Piazza, now planted with orange-trees, in front of the palace, to be demolished, and in the course of a few weeks the fabric was entirely rased to the ground. It is rather difficult to discover the cause of this most wanton act of Vandalism. Some say, she wanted more space and air; some, that she could not bear the smell of the incense; some, that she could not abide the sound of the chaunting; and some, that she could not endure the jingling of the bells. More likely, it was the wish to get rid of the unpleasant warning conveyed by the vicinity of a house of prayer: and as we shall find that at Lucca she repeated the same part, this supposition has, perhaps, the most probability. The present *Duomo* is a very plain building, formerly the Franciscan convent, of the 17th century, but in the façade is inscribed a very curious ancient doorway, a circular arch supported by twisted columns, a portion of one of the portals of the demolished cathedral.

The mountains enclose Massa, and shelter it from the adjoining sea; the road to Lucca passes through a most rich and fertile country, the constantly recurring festoons of vines giving the greatest elegance to the scene. Your path is constantly winding, ascending and descending: sometimes rocks almost close in upon you, and again you obtain a wide expanded view of the sea in the horizon. The noble forests of olives also add much to the fine and peculiar character of the scene.

Pass the very fine ruins of the Castle of *Montignoso*, fine and picturesque, beautifully situated upon a bold hill. As we so often have had occasion to remark, the castles of Italy constitute a subject as yet wholly uncultivated and unexplored by foreign travellers. It is not for want of materials, for the history of this castle, properly called the *Castello d'Aghinolfo*, can be traced to Lombard times, and is full of adventure and remarkable incident.

Cervia.

Querceto.

1 *Pietra Santa.* (Albergo Reale dell' Europa, very decent.) This city, just on the outer *limb* of one of the outlying fragments of the Tuscan states, is most beautifully situated within a dark background of swelling hills. It is surrounded also by venerable old walls, which could tell many a tale of Guelphs and Ghibellines. In the centre of the city is an interesting group of ecclesiastcial buildings. The *Duomo*, so called from its size, for it is not a cathedral, is, in those parts

which are not altered, of a very fine and original Gothic, mixed with Romanesque. The portals are circular. The rose-window in the façade is particularly splendid, and abounding in pleasing details; so also are the doorways. The interior is much modernised: noble pillars of marble support the cupola, which imitates St. Peter's. The pulpit is by *Stagio Stagi*, an artist of wonderful merit (see Pisa, Duomo), and by whom there are also many sculptures in the choir. The Baptistery contains some fine bronzes by *Donatello*, and sculptures by *Stagi*, executed about 1525. The font is an ancient *Tazza*, with sea-gods' statues, most curiously out of place. The bronze figure of St. John, which crowns the cover, and the Baptism in the Jordan, are both by *Donatello*. The church of the *Eremitani* is of the Gothic of the 15th century: the front is rich, but unfinished. It is full of very many curious ancient tombs; the nave is quite paved with them. It contains some old pictures, and one which is by *Taddeo Zacchia* of Lucca, and a fine altar by *Stagi*, or in his style. *Sant' Agostino* is also a good Gothic church; ranges of pointed arches without, and within a most rich and interesting pavement of armorial tombs, and is now under the charge of the *Padri Scolopi*, a most useful educational order. The *Campanile*, detached from the Duomo, and the machicolated *Town Hall*, complete the group in this unaltered Italian town.

The road continues through the same well cultivated and lovely country. Where the soil of the hills is visible, it is of a deep purple red; the same is observable in other parts of the Apennines, and may, perhaps, contribute to the rich tinge they assume in the distant landscape.

1 *Monteramido.* The *relai* is a single detached house, situated in a most beautiful glen. You first climb a long ascent, from whence you have a fine snatch of a view of the sea, and then descend into a well cultivated plain. There is an ancient castle above, upon a beautiful hill: below is the village of the same name.

Massa Rosa, otherwise *Massa Grossa*; a scattered borgo, at the foot of a hill, covered by a villa, anciently a feudal castle, once a regal villa.

Cross *the Serchio.*

Nave, anciently *Nave d' Eribrando*, a curious name, connected with some lost tradition.

1½ Lucca. (*Inns:* Albergo dell' Europa, good, but dear; Gran' Bretagna; La Croce di Malta.) The first aspect of "*Lucca l'Industriosa*" answers to its name. The city wears an appearance of great activity, and even cleanliness. Lucca retains one remarkable monument of the Roman age, its amphitheatre. The ruins are entirely built up into dwellings, and these modern houses form a large oval within, now used as a fish market. The large masses of stone of which the amphitheatre is composed are exceedingly broken and disfigured. When you can discover an unmutilated portion of a moulding or a capital, of which a few are left, you can trace that the workmanship was fine. The order is Doric. It is probable that all the seats, with the exception of the lower ranges, were of wood; but the interior is so mixed up with the recent buildings, that nothing satisfactory can be made out; and the huge solid arches and masses of brick and stone are so fractured and dislocated, that it would be impracticable to clear them out: no care is exerted by the government to prevent dilapidations by the modern tenants; and whenever a repair takes place, a portion of the original is lost. There are also some small remains of a Roman theatre.

The *Duomo* or Cathedral, dedicated to St. Martin, is a very remarkable monument of architecture and art. It was founded, in 1063, by *Anselmo Badagio*, who, having filled the episcopal chair of Lucca, became supreme pontiff under the name of Alex-

ander II. To us, he is known as the pope who presented the consecrated banner to William of Normandy when about to invade England: he holds also a very distinguished rank amongst the ecclesiastical writers of the middle ages. Only the walls, however, of the building raised by Alexander II. remain, for almost every feature of his time has been obliterated by subsequent additions. Such is the fine façade, a Romanesque portico, or atrium, of three large arches below and three tiers of small arches above, erected by *Guidetto*, who was also a sculptor, about 1204. This Lucca Duomo is a copy of the front of the Pisa Duomo, which appears to have set the fashion throughout the archbishopric for more than 300 years after its erection. But it is a copy with variations; and when the traveller reaches Pisa, he will find that, so far as the Lucca Duomo does so vary from Pisa, it departs from the beauty of the original. The atrium abounds with curious ornaments and interesting inscriptions. — "I do love this richness and abundance of *lettering* in the Italian churches. It makes them, as it were, books, or rather better than books, for how much more interesting is it to read or to puzzle over the words in the weather-worn marble, than to see them in type in the printed page." — *MS. Journal.* Strange mosaics, winged horses, and other monsters, are encrusted in the wall. Possibly, the figures of the months, which are amongst the ornaments, may be as old as the days of Anselm; but what we have denominated the Lombard-Romanesque type is rarely found on this side of the Apennines. Some of the sculptures are important documents in the history of art. Over the left-hand door is an alto-relievo of the Taking down from the Cross, by *Nicola di Pisa*, executed 1233; and below is a basso-relievo of the Adoration of the Magi, by *Giovanni* his son; both are very perfect. The principal inscriptions are, an account of the consecration of the cathedral by Alexander II.; the epitaphs of Adelbert, the "Dux Italiæ," and of Bertha his wife; and a curious covenant, or engagement, entered into by the money changers A. D. 1111.

The interior of the church is truly splendid. The original Romanesque-Lombard gives solidity to the lower tier of the arches of the nave, the other portions are Gothic, added about 1308, when the church was lengthened and raised. The gallery, which we usually call the Triforium, but here of vast dimensions, is filled in its arches with the richest Gothic tracery of exquisite beauty; large and strong as the work of a giant, and yet as light and elegant, as if he had so worked with fairy hands. The roof is richly coloured: the mosaic pavement, which in part remains, is very curious in Gothic patterns; the deep tinted stained glass, of which there is much, is of the richest kind, particularly in the uppermost tier of windows on the left side of the choir. The traveller is so little prepared for this species of art in Italy, that, when first this church is seen, it comes upon him, as it were, by surprise. Nothing can be finer than the general effect; and you have the advantage of an excellent guide in the old sacristan, who is a good antiquary, and who takes much pride in the building, and is delighted to find a traveller who will follow him obediently in examining the paintings and sculptures, and inscriptions, and other rarities with which it abounds. The part to which he first and chiefly directs your attention would strangely perplex you if he were not at hand to explain its use. It is a cresset, a species of vessel composed of iron bars, suspended from the vaulting of the nave. The bishops of Lucca (now an archbishopric, but of recent erection), possess numerous antique and honorary privileges, derived from Pope Kaiser: — jurisdictions and regalities, as Counts of the Empire, which have

passed away:—lands, confiscated:—power of creating knights of the order of the golden spur, if any one is found deserving of the decoration;—and many others which it would be too long to tell. The only privileges, in fact, practically existing are those enjoyed by the archbishop, of wearing the purple of the cardinals of Rome, and of having the ceremony performed before him of burning the flax in this cresset: whilst, as the light flames arise and are spent, the choristers chant "Sic transit gloria mundi." But whilst this significant ceremony of the transitory nature of worldly power is performed before his Holiness only on the day of his coronation, it is repeated before the prelate of Lucca, whenever he officiates pontificially on solemn festivals.

The "*Volto Santo di Lucca,*" in mediæval Latin, called and spelt "*Vultum de Luca,*" is an ancient crucifix carved in cedar wood, and supposed to have been made by Nicodemus. It was brought to Lucca in 780, and was perhaps one of the earliest of the images, which, acquiring what we should term an European reputation, exercised such a deleterious influence throughout Christendom. Amongst the many oaths and imprecations used by William Rufus, his favourite one was "per vultum de Luca," which by some modern historians has been cleverly *done* into English as the "face of *St. Luke.*" The figure is long and meagre, clothed in a pontifical dress, stiff and dark: whether it be the production of Byzantine artists, is a contested point; but most probably not. It is only shewn upon the principal festivals of the year, or by special permission from the Archbishop: but a fac-simile copy is always exposed to view. The "Volto" is kept in an octagon chapel or rather pavillion, of marble, and richly gilt and adorned, by *Matteo Civitali,* 1484. It is a beautiful specimen of the renaissance; and, as is always the case with that style, harmonizes perfectly with the Gothic structure. Before the entrance of the chapel is a lamp of solid gold, suspended by chains of the same metal, a vow of the Lucchesi in 1836, when they were in terror of the cholera. Immediately behind this chapel is a statue of St. Sebastian, by *Matteo Civitali,* very fine of its kind, but one of the many subjects with which art should not venture; and which unfortunately has been often chosen by the artist, simply for the purpose of displaying his knowledge of anatomy.

The choir is splendidly fitted up. The throne of the archbishop, shadowed by a rich canopy of crimson damask, is a prominent object. The canons, like their prelate, have many honorary privileges, such as wearing the episcopal mitre and pectoral, which are even yet much prized, whilst those whom we should call minor canons are in their degree equally privileged, by being allowed to wear the *amice,* the insignia of the superior order. Very many tombs add to the interest of this fine building. Considered as works of art, the finest amongst them is that of Pietro da Noceto, Secretary of Pope Nicolas V. erected in 1472, by *Matteo Civitali,* whose name we have already mentioned both as a sculptor and an architect. This artist, (*born 1435, died* 1501), whose works exist only in Lucca, his native city, and some few in Genoa, is a most forcible example of the capricious manner in which celebrity has been bestowed, especially upon sculptors; for he is one of the very best of his age, and perhaps never was surpassed for beauty, correct feeling, and general excellence. This monument deserves to be attentively studied as a model. The calm repose of the principal figure extended upon the sarcophagus, unites the touching feeling of a Gothic tomb to the purity of Grecian art. The drapery is admirably managed, a strict adherence to reality, without any laboured imi-

tation. All the accessaries are of equal beauty, particularly the tomb.

Bust of Domenico Bertini, the friend and patron of *Civitali*, full of expression and life. — Altar of St. Regulus, with St. Sebastian and St. John the Baptist, by *Civitali*; the heads of the statues have great beauty. Beneath are basso-relievos, representing the martyrdom of the saints whose statues are above. Herodias dancing before Herod, is a most graceful figure in one of these groups. St. John is represented as consumed by abstinence. — By *Civitali* also is the very beautiful pulpit. — Tomb of Paolo Guinigi, Signore of Lucca, and of Ilaria di Caretto his wife, erected soon after the death of the latter. These figures have great simplicity and breadth of style. Many of the tombs have curious inscriptions; one is to the memory of "Rainerius Dux et princeps Medicorum."

A very curious historical memorial in this cathedral is the altar consecrated to Almighty God the deliverer, *Deo Liberatori*. This was erected by the Lucchese after their deliverance from the Pisan yoke in 1369, and has been strangely, almost profanely, called, by travellers and historians, the *Altar of Liberty*. As it now stands, it is the work of *Giovanni di Bologna*, 1578. The main subject is the Resurrection of our Lord. On one side is St. Peter, on the other St. Paulinus, the first Bishop of Lucca. In this production, the artist exhibits a degree of dignity and force, fully rivalling Michael Angelo.

The history of the *Volto Santo* is in part told by an old fresco on the north side of the great door — an angel appearing to Nicodemus in the background, and Nicodemus again in the foreground with a great trunk of a tree, which he is about to hew into the object of the legend.

Very many paintings of merit grace this venerable temple, and the chapels which open into it. The finest is a *Fra' Bartolomeo*, in the Capella del Santuario, dated 1529; a Virgin and Child; an Angel with a lute below, wrapt, as it were, in harmony; St. John the Baptist and St. Stephen, all most Raphaelesque. Others, more or less remarkable, are, *Passignano*, a Nativity; abundance of figures and good composition. *Fred. Zucharo*, the Adoration of the Magi, not in his best style. In the fourth chapel is another *Passignano*, a Crucifixion, in which the Virgin and the Magdalene are peculiarly beautiful, and it is a very striking picture on the whole. *Ligozzi*, the Visitation. In this picture the artist introduces himself as speaking to a prelate. — "I suspect that a painter never does this, unless he be, with or without reason, pre-eminently pleased with his own work."—*MS. Journal.* A group of a boy leading a blind man, introduced in this picture, is remarkably in the style of Murillo as to the colouring, which is exceedingly rich; but the figures, especially the females, are far more elegant than any which Murillo ever drew. *Alessandro Allori* (*il Bronzino*), the Presentation in the Temple; good, but without any ideal or poetical character. The Virgin is a handsome girl: the best figure, perhaps, is the old woman on the right hand. *Tintoretto*, the Last Supper; dark, but a very genuine and satisfactory picture, except, perhaps, as to the perspective, which is too rapid. The upper division of the composition is much in the style of Titian. *Daniel da Volterra*, a small figure of St. Petronilla, very beautiful and much like Raphael. In the sacristy (which contains the Guinigi monument) is a *Ghirlandaio*, a very fine singular specimen of this early master, and which is quoted and attested by Vasari. The principal figure is the Virgin, attended by very many Prelates and Saints, Pope Clement, St. Peter, St. Paul, St. Clement, St. Sebastian. Below is a small long picture, representing many passages in the lives of the saints, very tiny figures, most deli-

cately pencilled. In this sacristy is kept a curious specimen of ancient jewellery, a cross of silver gilt, executed in 1350, by *Bettucci Baroni*.

Church of *San Michele*, like the cathedral, is a copy of the Duomo of Pisa, at least in the façade, which was built about 1200. The execution of the architecture is far inferior to that of Pisa, but there is a kind of barbarous majesty about the building which renders it an impressive object. The details of the Romanesque columns and capitals are highly curious. At the angles are quadruplicate shafts, each distinct, but connected by a serpentine band. A bronze statue of the Archangel crowns the lofty pediment, which rises much above the roof of the nave. The bronze feathers of his wings are separate and moveable, a contrivance adopted for the purpose of preventing the wind from having too much hold upon them, and thus bringing down the statue.

Church of *San Frediano*, founded in 686, and, as is supposed, by the seneschal of Cunibert, king of the Lombards. It is probable that the interior is of that age. The columns are almost all Roman, and the circular arches support a great height of almost unbroken and now unornamented wall. It is pierced by long and narrow windows, perhaps originally unglazed, and through which the scanty light streams down. The whole has a character of great antiquity and solemnity. The columns are small in proportion to the superincumbent structure; but their slender proportions produce an effect of boldness, the large deep arches between them adding to the gloom. The building stands with its principal façade towards the east, a departure from all our canonical rules. The roof is flat, as in our most ancient Norman buildings, with compartments, carved and gilt in arabesque designs, certainly much posterior to the erection of the church, but yet according to its ancient fashion, and not interfering with the original conception of the building, which is still so unaltered as to render it one of the most remarkable buildings of its kind.

The ancient font, intended, as is usual, for baptism by immersion, is of one block of marble. It is covered with sculptures by an artist who has inscribed his name, "Robertus Magister." The characters show that he flourished in the 12th century. This and other inscriptions of the same nature, show that the term *magister* was applied to designate what we should now term a sculptor; and when we arrive at Pisa, it will help us out of a difficulty respecting the erection of the Duomo.

The modern font, by *Civitali*, perhaps marks the period when the ancient practice of immersion had become entirely disused. It is of delicate workmanship in the best cinquecento style.

Around the High Altar, is a most rich and perfect mosaic pavement of the 14th century, very interesting to us as being exactly like that of the Confessor's chapel in Westminster Abbey. Others of the same class will be found at Pisa: but on the whole, they are very rare in Italy, and this is amongst the best of its kind. The high altar itself has been recently put up; it is any thing rather than an ornament to the building. Standing against the wall of the choir is an enormous slab of marble, about 17 feet in length, and 7 in height. It is supported by piers of brick work, and does not touch the wall behind. An inscription, apparently of the 14th century, testifies that St. Frediano, assisted by his canons, lifted this stone, dug in a quarry four miles off, and placing it on a car, it was drawn by two small cows to the place where it now stands. There is nothing impossible in this story, but it is so told as half to imply a marvel. St. Fredian, or Frigidianus, was the son of an Irish king.

Amidst these objects of antiquity, there are some which more properly belong to the fine arts; amongst others,—*Francia*, the Virgin received into Heaven, in his early style; and he has repeated portions of the composition in one of his pictures in the Duomo of Ferrara. The worshiping figures consist of two Kings, two Bishops, and a Friar, the last evidently a portrait: smaller subjects are introduced into the frame below.

The Chapel of *Sant' Agostino* contains very fine, but unfortunately damaged frescoes, by *Amico Aspertini*, a scholar of Francia. The heads are remarkably true to nature; the subjects are taken from the legends of the Volto Santo, and the history of Lucca.

—*Capella del Sagramento*. Here the Altar has good sculptures by *Jacopo della Quercia*, 1422. Finely and boldly executed.

The front of the church of San Frediano is entirely covered by a large and highly curious gold-grounded mosaic. At the summit is a gigantic figure of our Lord, great angels flying towards him; below are the apostles, of a smaller size. It is thought that the lower portion is posterior in date to the upper. It is of the 12th century, when the façade was erected, as may be judged from the inscription, and yet it might be supposed from its appearance to be of an earlier date. There is also much singularity in the architecture of the façade; columns supporting architraves, and doors equally antique. The great Lombard Campanile is fine.

Church of *San Giovanni*, a very ancient basilica, somewhat like San Frediano, and probably of the same age, but unfortunately much altered. The projecting lions and fluted columns are very characteristic of the Lucca style. Over the principal doorway yet remains an architrave, representing the Virgin and the Apostles. It is probably of the 11th century. This curious building was condemned by the Baciocchi government, but saved by the expulsion of the intruders. The baptistery, most unquestionably Lombard, has been altered in subsequent times: it is impressive from its size. The font has been removed.

Church of San Romano; a church of the 8th century, but much altered in the 17th century; the works of the improvers having, however, stopped short, and left the front with its unfinished rows of brick, waiting for the marble which never will arrive. It is discreditable to the government thus to leave it deformed. On the outside of the nave are four large tombs, each with a canopy, placed something like those at Verona, upon which are crosses of a peculiar fashion: they are falling into decay; this is much to be regretted, for though very simple, they are very interesting from their singular character. This church was founded by the Dominicans, who have been restored; and it is also from its vicinity to the palace, considered as the chapel of the Ducal family. This church contains the best picture in Lucca, the magnificent *Fra' Bartolomeo*, called the "Madonna della Misericordia," or the Virgin interceding for the Lucchesi during the wars with Florence. This picture is in excellent preservation: it was presented by the noble family of Montecanini, who, in finely varied groups, mostly in attitudes of prayer, fill the foreground. You see two or three generations, women and children in front, a Dominican Friar encouraging in exhortation one in a red dress. This was the Montecanini who held a command in the Lucchese army. Above is the Virgin, with outstretched arms, most earnest in supplication: two angels are near her; the colouring is exceedingly mellow and harmonious, such as cannot be forgotten. The portraits are most characteristic; and the perspective of the figures, an element indispensable for illusion, and so generally neglected, is observed with the greatest skill. There is

another *Fra' Bartolomeo*, St. Mary Magdalene, and St. Catherine of Sienna. This is over the first altar, by the side of the great door: the colouring is excellent, and, like the first picture, is specially noted by Vasari. These examples of permanent reputation are always satisfactory. There are some other good pieces besides. — *Passignano*, St. Hyacinth raising the dead; a female figure in mourning is most beautiful. St. Hyacinth is very much like the picture of him by Ludovico Caracci in the Louvre, so that there is probably a traditional portraiture thus followed in representing him. — *Guidotti*, the Madonna, presenting the infant Saviour to St. Agnes and St. Monica: the latter figure is very beautiful.

Church of *San Salvatore*, a Lombard-Romanesque building, with some very curious sculptures: one by *Biduino of Pisa*, about 1180, the immediate predecessor of Nicolo Pisano, is of correct design, and shows the dawn of a new period of art. It is over the small lateral door; the freedom too of the chisel is remarkable, when contrasted with the usual style of his contemporaries. The architrave of another portal has an earlier basso-relievo, very curious for costume, a feast, of which the principal figure is a king.

Church of *Santa Maria Forisportam*, so called in consequence of being without the ancient gate of the city; a fine ancient Lombard church, though with many subsequent alterations and deteriorations. Besides the architecture, which renders it remarkable, it has two good paintings by *Guercino*. In the best, he has introduced Pope Alexander II., a fine and dignified figure, inserted by the directions of the Mazzarosa family, to whom the altar belongs. The other *Guercino*, a St. Lucia, is not of the highest class.

Church of *San Vincenzio*; the façade perhaps of the 13th century, but with remains of earlier work, particularly the portal with its lions. The Circumcision by *Ligozzi* is brilliantly coloured, and exhibits him as a successful imitator of Titian and Paolo Veronese.

Church of *San Pietro Somaldi*; front of Lombard-Romanesque, interpolated with Italian Gothic. It is an interesting building; some parts are closely copied from the general pattern of the Duomo. Amongst its paintings it still retains the following: — *Palma Vecchio*, a group of Saints, Sant' Antonio Abbate being the principal figure. — *Zacchia il Vecchio*, the Assumption, with the date of 1532, not a first rate specimen.

Church of *San Christoforo*, partly Italian Gothic, with a curious circular window. *Civitali* is buried here, but only a plain slab marks the place of his interment.

Church of *St. Maria in Corte Lambini*, otherwise *St. Maria Nera*, an ancient building, but with small vestiges of its original architecture, excepting as to parts of the façade. Of this the lower portion is most singular, a row of Romanesque arches, with half-length monsters projecting over the door. It belongs to the "Chierici regolari della Vergine," who devote themselves to education, and were therefore exempted from the general suppression; it is a species of private chapel, but will be opened by the sacristan. The interior is entirely modernized, much gilding and fresco. The roof is in imitation of perspective, retiring cupolas and balustrades. The effect of this is good, and perhaps it is on the whole as suitable a decoration as any other for such a position. This church contains many good paintings. — *Guido*, the Madonna della Neve: it is in a good style; the Virgin and Child in the sky; below, St. Lucia and St. Mary Magdalene, very elegant figures, drapery well understood. It must however be acknowledged that the originality of this picture has been disputed. — Another *Guido*, a Crucifixion, is undoubted. It is in Guido's

silvery style, and the impasto is excellent. Below are Saints, one St. Catherine a lovely figure.—*L. Giordano*, an Assumption of the Virgin; coarse and dashing, but with much effect.—*Paolini*, a Virgin and Child, with saints above; the Birth of St. John the Baptist: middling imitations of *Paolo Veronese*.—*Vanni* (?), the Birth of the Virgin; dark but pleasing.

Church of *il Santo Crocifisso de' Bianchi*, so called in consequence of a crucifix left here by the White Penitents, an association of very doubtful character, in 1377. It contains two good second-rates—the Assumption, by *Spagnoletto*; and the Martyrdom of St. Bartholomew, by *P. Battoni*.

Church of *San Francesco*, a fine and commanding building of the early part of the 15th century. It contains a tablet to the memory of the celebrated Castruccio degli Interminelli.

The *Ducal Palace* is the fragment of a vast building, designed in 1578 by *Ammanati*, but of which scarcely a third has been completed. The great marble staircase is fine, but since the dispersion of the gallery it does not contain any object deserving of peculiar notice.

In front of the palace is the *Piazza Ducale*, a monument of the dominion of the Baciocchi. Here, amongst other buildings, stood the noble church of the Madonna, built towards the conclusion of the 16th century by *Ghirardo Penetesi*. It was of the Doric order, and constructed wholly of marble. Madame Elise would not hear a word against her might and will; and this magnificent architectural monument was, like the Cathedral of Massa, in spite of all remonstrances, levelled to the ground.

Palazzo Borghi, a noble specimen of a class of buildings quite peculiar to Tuscany; the palaces intended for habitation and state, and also for defence and power. In the *Scaligerian* castles defence is the first object, and magnificence the second; but in these, peace takes precedence of war; but it is peace which defies an enemy. This building, which receives additional solemnity from the narrowness of the street in which it stands, is a vast mass of red brick, in the Italian Gothic style, with mullioned windows and gloomy cortiles; all its features in ponderous symmetry. It was raised by Paolo Guinigi, one of the chiefs of the very powerful family, which, from about 1380 to 1430, ruled the republic of Lucca. Annexed to it is a lofty tower of many stories, from the ruined top of which, bushes of fresh green drop their long streamers, and beautifully set off the dark and mellowed red of the mass out of which they rise. This building is now used as a *dépôt de mendicité*. The exterior is, however, quite unaltered, and fully deserves the attention of the architectural antiquary. Close by, is another Palazzo, also bearing the Guinigi arms, gules, a cross vair, and nearly in the same style.

The *Palazzo Pretorio*, which dates from the time of the republic, is a good specimen of the renaissance.

Most pleasant are the walks and views about and around Lucca. They are particularly so along the line of the *aqueduct*, which, sending forth its 459 arches, supplies the city. Hence, in particular, may be seen to great advantage, the beautiful outlines of the hills, bounding the garden plain in which the city lies.—The Roman remains called the *Baths of Nero*, at *Massaciuccoli*, are interesting, and more intelligible than such ruins usually are. Their site is exceedingly beautiful.

Lucca to Florence, by Pescia (Route 43.).

Lucca to Florence, by Pisa (Route 44.).

Baths of Lucca.

Bagni di Lucca.—These baths, situated in the finest of all the

Tuscan vallies, are situated about 15 miles from Lucca, reckoned at two posts. If a stranger, travelling post, wishes to proceed within 24 hours to the baths, he must take post horses; and, after that time, he may travel as he chooses.

Leaving Lucca by the Porto di Borgo, you find on the right a high embankment, raised at enormous expense, as a barrier against the inundations of the river Serchio. From this bank comes the ancient proverb, when speaking of any ruinous undertaking, that it costs as much as the *Serchio* at *Lucca*.

Soon after passing the third milestone, a road to the right turns to *Marlia*, the summer palace of the sovereign. It was purchased from a subject, and embellished by the Baciocchi. It stands in a fine park of three miles circumference, walled in; the shrubberies are laid out in the English style: the gardens are in the French taste, ornamented with fountains and jets d'eau, in imitation of Marly, whence its name is derived.

Several Lucchese nobles have large and handsome villas, with flower-gardens, in the neighbourhood of the palace. Many of them are to be let, at from 50 to 100 scudi a month, according to the season. They are generally well furnished and commodious, but the situation is hot; like Italian villas in general, there is no shade about the house, yet they are walled in by an amphitheatre of luxuriant hills from every cooling breeze; whilst the great vegetation inevitably produces musquitoes. To those who dread not such annoyances, the villas around Marlia will prove commodious residences. The necessaries of life are easily procured in the neighbourhood. The factor of each villa supplies oil and wine, firewood, and sometimes provender for horses; and the village of Mariano contains a good butcher and baker.

After passing the turn to Marlia the road approaches the *Serchio*, which is crossed by a heavy stone bridge, the *Ponte a Mariano*, ornamented with colossal statues of saints. This bridge has taken the place of the curious old one carried away by a flood in 1819, a relic of the Countess Matilda's days.

The road from thence ascends with the river through a splendid valley, luxuriant in vegetation, the nearer hills rich in olives and vines, the mountains covered with chestnuts, the higher Apennines crowned with snow during eight months of the year: every turn presents a varied and beautiful landscape. On the summit of a lofty hill on the right, you see a noble edifice ornamented with marble colonnades. This is the *Convento dell' Angela*, recently restored to its lawful owners. The situation is, as usual, most salubrious, and the view beautiful.

A succession of picturesque villages adorn the valley and mountain sides, at intervals of two miles. They are called *Sesto, Val d' Ottavo*, and *Diecimo*, according to their distances from the capital, and have borne these appellations from the time of the Romans. The last gives its name to another stone bridge, called *Ponte a Diecimo*; from thence the valley narrows, and much good engineering is apparent in the formation of the road. A delightful drive of two hours continues along the banks of the Serchio, which comes down with a strong current, often bearing on its wave a file of picturesque rafts, each guided by a pair of half-naked mountaineers, with long poles. These rafts carry no freight, they are themselves the merchandise, and are broken up for exportation on reaching the embouchure of the *Serchio*.

The road continues through a chestnut forest. The mountains are often nearly perpendicular; nevertheless, this picturesque tree flourishes, and its fruit is the principal food of the poorer mountaineers. Its cultivation was stimulated by the premiums of Paolo Guinigi, the Signore of Lucca. The chestnuts are dried in a great oven, ground

to flour, and baked between hot stones into cakes, which resemble the Scotch scone, or English crumpet. They are sweet and nutritious, but heavy, and cost a third less than wheaten bread, affording more substantial nourishment to the peasantry.

This valley is a rich field for the botanist, and many of our garden plants are recognised. After 12 miles pass *Borgo a Mozzano;* and a fine ancient bridge, of five irregular arches, comes in sight. The date of its construction is uncertain: some attribute it to Narses, others to the Countess Matilda; but the arches are Gothic, and the common people, who call it the *Ponte del Diavolo,* claim the Fiend as its architect. The great centre arch of this extraordinary relic of antiquity is 60 feet high and 120 in span, yet the causeway is but 8 feet wide, and so steep that no carriage heavier or larger than a light calesse can venture over it. The little town beyond, the emporium of the mountain commerce in silk, wool, and hemp, with its convents, ancient churches, fir and pine trees, is flanked to the east by smiling hills, covered with vines and olives. To the north and west, the view is closed by lofty mountains, richly clothed in chestnut forests, and beyond are the cloud-capped Apennines.

A mile further, the *Lima,* a tributary mountain river, joins the Serchio. The meeting of the waters takes place in the extended plain formed by the junction of the two valleys, which after heavy rains bears the appearance of a lake. The road to the baths follows the right bank of the Lima, over which a suspension-bridge is now erecting, to replace one of stone carried away by the terrible inundation of 1836. It is to join the Lucca road to that leading to Modena, and connect the wider valley of the Serchio with the baths.

After another mile, the traveller emerges from the chestnut forest, and finds himself at once in the midst of the flourishing hotels, lodging-houses, and shops of the Bagni, at the *Fonte a Seraglio.*

Inns. — With these the Bagni are well provided, for there are three excellent hotels, all belonging to one owner, Pagnini: he is clever and enterprising, and is married to an English woman, who is most active and helpful. He has also established a club-house, *including a large table-d'hôte, library, reading-room for* newspapers, billiard-table, card-room, &c. The rooms all open on a picturesque garden and shrubbery. This club was proposed and patronised to afford a place of general rendezvous for the company at the baths, independent of the *Casino,* which is now, unfortunately, in the hands of a French company, who established themselves in this happy valley when gambling-houses were prohibited in Paris. This *Casino* has become the pest of the baths; and the Ducal government has not only permitted the establishment, but shares in the profits, to the amount of 3000*l.* or 4000*l.* a year. The Ducal protection given to this Casino has brought together a herd of disreputable characters, of various nations, and has entirely deteriorated the tone of society; and, unless suppressed, will speedily cause the place, otherwise so agreeable and recommendable, to be deserted by all respectable families.

The *Hôtel de Russie* and the *Croce di Malta* are also well spoken of. The Ponte is the first of the Bath villages: the second is the *Villa.* Here Orlandi's excellent hotel, the *Pellicano,* is also fortunate in having an active and obliging master and mistress, who give great satisfaction to the many families who pass the summer in their hotel. Further on is the *Trattoria* of Gregorio Barsantini, who sends out excellent English dinners, on much cheaper terms than cookery can be achieved at home. Persons supplied by a restaurateur have the advantage of knowing their expenses, and their

house is spared the additional heat of a kitchen fire during a sultry Italian summer.

The *Villa* is a long street of about twenty lodging-houses, commencing with that of Pettini, who also supplies the table, if required.

Many of the houses have the addition of a garden, and some have stabling. Pagnini hires and lends plate and linen where it is not supplied by the lodging-houses. The houses let from 50 to 350 scudi for the summer season, or from May to October.

In the Villa is the English chapel, a handsome Gothic building, erected by private subscription. The architecture is that of the Venetian palaces; and, besides the chapel, the building contains apartments for the clergyman, the Rev. George Robbins, who officiates at Pisa during the winter. The chapel, though open for divine service, is not yet finished. Only half the very moderate sum it has cost has yet been contributed. The chapel has been placed under the protection of the Bishop of London. On the other side are two large lodging-houses; the first is called the *Pavilion Royal*, where there is a good table d'hôte. Some new baths are constructing opposite. The road continues to ascend till it brings the visitor to the Duke of Lucca's palace, where he resides from the end of June to the middle of September, with a part of his court. His royal highness receives all persons presented at his weekly balls. Around the palace are a dozen good houses to be let, generally belonging to the Lucchese nobles, and preferred by foreigners for their high position and vicinity to the court. From the piazza of the palace you may walk, ride, or be carried in open *portantini* chairs over the mountain to the *Bagni Caldi*, or *third* village, containing a group of lodging-houses clinging together on the apex of a high hill. Those who prefer an exciting air, will find it in perfection in this situation. An excellent carriage-road winds down to the *Ponte a Seraglio*, and there are shady walks, of more rapid descent, for pedestrians.

There are five establishments of baths distributed at convenient distances. The most commodious are those of *Bernabo*, on the hill immediately behind Pagnini's hotels. They were originally founded by a nobleman of Pistoja, who, in the 16th century, was cured of a cutaneous complaint by these waters. The springs are abundant, and the heat varies from 30° to 45° of Reaumur. They contain sulphate of magnesia, carbonate of lime, alum, and iron in small proportions. The baths are all of marble, with douches, stoves for airing linen, and every convenience. A bath costs two pauls, and a trifling gratuity to the attendants if their linen is put in requisition. The waters are reputed by the tradition of the country to flow from beneath the Prato Fiorito, and to contribute to its remarkable vegetation. A rumbling noise is said to be heard, and a hollow sound is perceptible when the earth is struck on that mountain, which is formed like a half cone, one side presenting a perpendicular rock, and the other an inclined plane of the smoothest green sward, enamelled with flowers of great variety and beauty; jonquils, gentians, &c. It is covered with snow during winter, and looks like the apex of a marble pyramid in the blue ether. The ascent, about 5 miles, is made by the Bagni Caldi, the path running a long way through the dry bed of a river, but there is the shade of a fine chestnut forest to compensate; and the ponies and portantini are equally sure-footed.

As a summer residence, this valley is the coolest in Italy, for the simple reason that the sun appears two hours later, and is lost sight of two hours sooner, from the altitude of the mountains, thus ensuring fresh mornings and evenings, and curtailing the accumulation of heat during the day. The river *Lima* also, dashing along from

rock to rock, keeps up a continued circulation of air. The valley is remarkably healthy: malaria and fever are never heard of, and the annual mortality is not 1½ per cent. The native population of these villages amounts to 1000 souls; the deaths rarely exceed 15 yearly, and have been sometimes as few as 11, one-half infants; there is no greater proof of the salubrity of the valley, than the fresh rosy complexion observed in children, who in other parts of Italy generally look pallid and sickly.

There is a beautiful sequestered drive of 3 miles up the river, by the old iron factory, and another down the river, over the temporary wooden bridge, to the wider valley of the *Serchio*, towards *Torrite Cava*, and *Galicano*, or by another turn to *Borga*, a little old Tuscan city on a mountain, 10 miles off. The roads are generally excellent, though injured by the inundations, which swept away five bridges. The favourite drive to the *Ponte alla Madalena* is watered every evening, and the roads about the baths are well lighted every night, except during the fine moonlight.

There are many interesting points accessible only to ponies, donkeys, and *portantini*. One favourite spot is the village of *Lugliano*, where there is a curious tree, of which the branches form a bower, and containing a table large enough for twelve persons to dine. The Marchioness of Bute passed a summer in this mountain retreat, and became the benefactress of the village by constructing a fountain there. A much longer excursion is often made to the *Bargello*, an old watch-tower on the summit of a conical mountain, from whence the whole duchy, the sea, and islands, are to be seen on a clear day.

Physicians.—Dr. Carina, the Duke's physician, is the director of the baths; he has been in England. Dr. Giorgi, a clever zealous young man, is the medical attendant of the commune. Of English physicians, Dr. Dea[illegible]kin comes from Rome, and Dr. Sau[illegible]nders from Pisa, during the summer months. There is a good apothecary, who has English medicines.

Tradesmen, &c.—At the Ponte, Cardon has an excellent English oil-shop.

At the Villa, Anguiles[illegible]e, a civil Italian, emulates Cardon in a magazine of the same pretensions. Circulating libraries abound; and there are plenty of milliners and dress-makers from Florence.

Huband's English livery-stables supply good riding-horses and light open carriages of all descriptions, while the natives offer ponies and donkeys: an evening pony ride costs 5 pauls, and a day's excursion 10; the portantini receive 20 pauls for a day's excursion, and 2, 3, or 4 for an evening airing, according to the distance.

Strangers may, by an arrangement, find the Bagni hotels quite as reasonable as those of Interlaken. Families coming for the whole season to Pagnini's may have their table well supplied, masters at 9 pauls per diem, children and servants at half price. The charge of their apartments depends on their selection.

From June to September letters arrive from Lucca every morning soon after nine o'clock, and the estafette returns with those of the Bagni at half past two. Before and after the high season, the Lucca procaccio takes the letters in the morning, and brings the arrivals back by six in the evening. There is a weekly procaccio to Florence, and another to Leghorn, and great facilities for receiving trunks, packages, and musical instruments from England, for which a Lascia-Passare is never refused, provided the objects are declared to be *effetti usati*.

There are three good Italian teachers at the Baths, and professors come from Rome and Florence to give lessons in singing and music.

SECTION VII.

TUSCAN STATES.

PRELIMINARY INFORMATION.

1. *Money.* — 2. *Posting.* — 3. *Passports.* — 4. *Servants.* — 5. *Painting.* — 6. *Sculpture.*

ROUTES.

ROUTE	PAGE	ROUTE	PAGE
43. Lucca to Florence, by *Pescia* and *Pistoia*	434	45. *Leghorn* to Florence	480
44. Lucca to Florence, by *Pisa*	444	46. Bologna to *Florence*	483

In the present section of the work, we describe no part of Tuscany south of the Arno, excepting the road from Leghorn and Pisa to Florence. But this district includes, with the portions of Tuscan country described in the preceding sections, the principal territories of the ancient republics of Florence, Pisa, Lucca, and Pistoia; and we would always speak of this region according to its historical geography, which has rendered it so full of early interest. The modern repartition into provinces has no interest to the traveller. As to the natural character of the country, it is a series of valleys formed to a great extent by the roots of the Apennines, and it may be truly said that no country possesses an equal average of beauty, combining so much picturesque loveliness with so much exuberant fertility. The total population now exceeds 1,500,000, and is rapidly increasing, both in numbers and in prosperity, under a kind and amiable sovereign, Leopoldo II.

MONEY.

Accounts are kept in Tuscany in a conventional money called the *Lira*, which consists of 20 *Soldi*, each *Soldo* being again divided into 12 *denari*; the value of the *Lira* as the par of exchange, and in English money, being 8*d*.

GOLD COINS: —

	£	s.	d.
The *Secchino*, or Sequin, the only coin of pure gold issued at the present day	0	8	$10\frac{3}{4}$
The *Ruspone*, or 3 Sequin piece	1	6	8

SILVER COINS: —

The *Fiorino*, or Florin (so called from its bearing the Fleur-de-Lis, the arms of Florence, on one of its sides), is equal to $1\frac{2}{3}$ Lire, or $2\frac{1}{2}$ Pauls	0	1	$1\frac{1}{4}$

	£	s.	d.
The *Paul*, by far the commonest coin met with in Tuscany, = ⅘ of the Lira, and which is divided into 8 crazie - -	0	0	5 3/10
The *Scudo*, or *Franceseone*, containing 10 Pauls - -	0	4	5 3/10
The *Dena*, containing 15 Pauls or 10 Lire, of which a great number have been issued of late years - - -	0	6	8 1/10

COPPER COINS: —

The *Crazia*, or eighth part of the Paul - - -	0	0	0 7/16

There is an advantage of 1½ per cent. at this moment, by the traveller bringing Napoleons from Paris, which he can procure for his bills on England. The Napoleon of 20 francs is now worth 35½ Pauls, which makes the value of the Paul about 57½ centimes. The best plan for a bachelor or a family coming to Tuscany for a short time, will be to furnish themselves with a stock of gold Napoleons.

At Leghorn, every species of coin may be found in circulation. The sovereign passes for about 27 lire, and the shilling for 2 paoli.

WEIGHTS AND MEASURES.

Distances in Tuscany are expressed in miles and in posts. The Tuscan mile being = 1808 English yards, or to 1 English mile and 48 yards.

The Tuscan post of 8 miles is consequently equal to 8¾ English miles, very nearly.

Measures of Length. — The standard measures of length are the Braccia, which is divided in 20 Soldi, and the Soldo into 12 denari; the Braccia being equal to 23 English inches.

Weights. — The Tuscan pound is equal, within a trifling fraction, to 12 ounces of the imperial pound avoirdupois, or to ¾ of that standard; whilst it is ⅞ of the Troy pound.

POSTING.

The tariff is the following, at the rate of 5 paoli per horse, except on entering or quitting Florence, when you pay 6 paoli. The regulations as to carriages are of the usual description, but are not very rigidly insisted upon, for the postmasters have not got a monopoly, and the government rather encourages competition.

	Paoli.	Francs or lire Italiani.
Pair of horses - -	10	5·60
Postilion - -	3	1·68
Stalliere - - -	½	25

But 6 paoli will scarcely content the grumbling postilion.

PASSPORTS.

Upon entering the country, the passport of *any* of the great powers suffices; but on quitting, it must receive the *visa* of the Tuscan police, as well as that of the ambassadors or consuls of the states to which you are immediately proceeding. The police visa is valid only during three days, and if the traveller does not set out within that period from the date, it must be renewed.

SERVANTS.

English residents in Tuscany frequently experience great annoyance from their disputes with their Italian servants. The law is very different from ours, and the servants often take a dishonest advantage of their masters' ignorance. The following summary of the liabilities of the master may therefore be useful.

By the law of Tuscany, every servant engaged at *yearly* wages is entitled to six months' notice to quit, or to six months' wages: the better way is to engage by the month, and to have a written agreement, stating that you are entitled to discharge at a fortnight's notice. Any foreign servant brought by a stranger into Tuscany, and discharged by him there, however bad his conduct may have been, can, upon applying to the tribunals, compel the master to pay his full coach-fare and expenses back to his own country, unless the employer have a written agreement, signed by the servant, to the contrary. Families intending to winter in Florence generally engage a cook at a stipulated price per month, to furnish every thing required for the house; but, in this case, it is necessary for the stranger to advertise in the *Gazzetta di Firenze*, giving his name and residence, and stating that his servants have orders to pay for every thing in ready money, and that he will not be accountable for any debts they may contract in his name: failing to do this, the cook will probably pocket the whole of the money paid him for housekeeping, and the master will be compelled to repay all the tradesmen's bills. It is also necessary to be extremely particular to take a written receipt for every weekly or monthly payment made to the cook, as, in default of this, he will probably, on the eve of the departure of the family, go into court and swear that he has been supplying the house upon credit during his master's whole stay; and, although his master may have been in the regular habit of paying him weekly in the presence of members of his own family and of the other servants, still, as, by the Tuscan law, *the evidence of neither relations nor servants is allowed to be given in the master's favour*, and as his own oath is not taken, the stranger will, after much delay and law expense, be obliged to repay the whole. The above is by no means an isolated case, but one of very common occurrence.

It is also extremely desirable in engaging apartments, to avoid employing a valet-de-place or other person similarly situated, as he will be sure to levy a contribution, which is added to your rent. Any gentleman intending to purchase pictures, or other works of art, should also be particularly cautioned against allowing a valet-de-place to accompany him or have the slightest connection with the transaction, as such an assistant will be sure to help in defrauding you.

PAINTING.

It was in Tuscany that the art of painting was revived, one may almost say created, in the middle ages; an event so deeply connected with the moral and intellectual development of Western Christendom, as to be perhaps even more interesting to the philosopher and historian, than to the lover of art.

At the era of the revival of art in Tuscany, artists were artificers in the strictest sense of the term. It was not in the academy that their genius was nurtured, but in the workshop. The "Arte degli Orefici," the goldsmiths' craft, was the chiefest school; hence came the best artists in all the three branches of architecture, sculpture, and painting. Brunelleschi, Ghiberti, Orcagna, Luca della Robbia, Massolino, Ghirlandajo, Pollajuolo, Botticelli,

Verrochio, Francia, Finiguerra, Andrea del Sarto, Baccio Bandinelli, Benvenuto Cellini, Salviati, Lione, Vasari, and a host of other inferior names, all were brought up in this good trade, which some practised to the end of their lives. Painters were chiefly employed in church imagery and *ornamentation*, as decorators of houses and furniture. The articles which gave occupation to their pencils were of various descriptions. The most costly seem to have been the ponderous well-lined chests in which the *trousseau* of the bride was conveyed to her new domicile, or in which the opulent citizens kept their robes and garments of brocade and velvet, no small portion of their inheritance. Bedsteads, screens, cornices, and other ornamental portions of the rooms, were adorned in like manner. Subjects were often borrowed from the legend or the romance, the illustrations of the popular literature of the age. Here also were exhibited the amusements of the world:—tilts and tournaments, the sports of the chase, and the pastimes of wood and field, were often particularly chosen; and upon such works the most excellent painters exercised themselves without any shame. Even under the first Medici, when the altered spirit of the pursuit had rendered painting a *profession*, it was still *talked of* as a trade. It was in the "*bottega*," the shop, and not in the studio, that the painter was to be found. The statutes of the company of St. Luke, or the "Arti de' Dipintori," at Florence, 1386, show that, as in London, they were a mere guild of workmen or tradesmen; and although this document mainly relates to their character as a spiritual fraternity, yet in their civil capacity they had no doubt existed long before—it was a dedication of their worldly calling to Heaven. There were the like fraternities at Bologna and at Venice; and all were equally comprehensive, admitting as their members trunk-makers, gilders, varnishers, saddlers, cutlers, in short all workmen in wood and metal whose crafts had any connection with design, however little that might be.

Most, perhaps all, of what we should now term the easel pictures of the old masters have been detached from articles of ecclesiastical or civil furniture: and indeed, before the sixteenth century, it may be doubted whether any *cabinet pictures*, that is to say, moveable pictures, intended merely to hang upon the wall and be looked at as ornaments, without any objective application, ever existed. It was the use of pictures which gave strength and nutrition to art. Painting was not a mere *appliqué*, but an essential element. Upon the walls of the choir or beneath the arches of the cloister, the magnificent solid masses of fresco, each compartment of which would seem to demand years of toil, were included in the conception of the building, and rendered necessary the adjuncts of architecture. The altar-piece was not, as now, suspended as an adventitious ornament, which may be put up or taken down, but it was part of a solid structure, in which the venerated forms filled up the golden arches, which, as it were, represented the façade of the fane. The portraiture of the donor is not drawn simply to preserve the likeness; it has to perform a duty. You behold the individual kneeling at the foot of the cross, or otherwise introduced into the groups of history. From the fixed types of sacred subjects, transmitted from the earlier ages, no artist could dare to depart. There was a certain standard which even mediocrity was sure to obtain; and this removed the temptation of indulging in extravagance and affectation, the rant and bombast of art.

During the earlier ages, the influence of Greek art seems to have been less powerful than has usually been supposed. The tradition of art in the West came down more uninterruptedly from Rome, and the Byzantine works came in, though only to a limited extent, by a species of reflection. It seems doubt-

ful whether *Cimabue* (1240—1300) can be properly said to have founded a school, though unquestionably he acquired the highest praise, till his fame was eclipsed by *Giotto* (1276—1336). The sudden transition, in *Giotto* from the conventional models of his predecessors to the grace, and more than the grace, of the most beautiful nature, is perhaps the most remarkable passage in the history of art. *Giotto*, like all really great artists, was a great man; and besides great skill in architecture and sculpture, it has lately been ascertained that he was a poet of no mean talent. *Simone Memmi* (died 1344), so celebrated as the friend of Petrarch, had a peculiar talent for portraits, and also for composition. There is, as might be expected, a strong Giottesque feeling about him; but he is exceedingly original in his conceptions, his grouping and his general style of colouring: he is least efficient in chiaroscuro, which he did not understand, but his compositions show a remarkable intellect, and are most interesting. *Lippo di Memmi*, about the same period, gave great impulse to the Siennese school. *Buffalmacco* (flourished about 1350) is quite as celebrated for the many stories told of him as for his merits as a painter; and there is a good deal of uncertainty about his productions. *Gaddo Gaddi* was a contemporary and intimate friend of Cimabue; he worked principally in mosaic, but a few of his paintings are remaining: his son *Taddeo Gaddi* (1300—1352), the favourite pupil of Giotto, had less purity of design, but as much feeling for beauty as his master. He had two sons; *Giovanni*, who died young, and *Angelo* (died 1387); the latter of whom was the child of his old age, and carried on the traditions of his art. Of *Andrea di Cione Orcagna* (died 1389) we shall also speak as a sculptor: as a painter, he was bold, poetical, and full of invention. His brother *Bernardo* worked much with him: both were very Dantesque in their fancy, and not the least so in their practice of introducing portraits, satirical or laudatory, of their contemporaries, in situations implying praise or blame. *Spinello Aretino* or *de Arezzo* (1308—1400) was weak in his general compositions; his colouring is also deficient in depth and harmony, yet he had a bold and lively fancy. *Starnina* (1354—1403) is considered as the last of the school of Giotto: his colouring is remarkably bright and vigorous. *Dello* (died 1421) was a delicate painter, but had less of the feeling of Giotto than his contemporaries. *Paolo Uccello* (died 1472), an able but rather whimsical artist, excelled greatly in perspective: he is one of those early masters for whom a species of *passion* has lately arisen. He also had great talent for representing animals. *Massolino di Panicale* (died 1415) combined the merits of very correct drawing, which he learned from Ghiberti the sculptor, with excellent colouring, which he learned from Starnina. He died while employed upon the only one of his works of any magnitude which remains — the Chapel of the Carmini. But he was followed by *Masaccio* (died 1443), who is the great connecting link between ancient and modern art. A sound and accurate knowledge of drawing, and diligent study of the antique, contributed to form his style, which, amongst other merits, exhibits the strongest conception of individuality of character. The *Beato Angelico da Fiesole* (1387 d. after 1455) stands perhaps alone in the intense devotional feelings exhibited by his paintings. (See FLORENCE, *San Marco.*) *Benozzo Gozzoli* (died 1478), a pupil of the Beato Angelico, formed his taste to a great extent by the study of Masaccio. He is a thoroughly national painter: all his figures, his buildings, his landscapes, individualise the objects of his own country, and this without stiffness or affectation. There is also an exuberant fancy, sometimes playful, sometimes solemn, in his compositions, which gives them the greatest charm. *F*

Filippo Lippi (1400—1469), a profligate and dissolute monk, diligently studied the works of Masaccio, and became an excellent colourist. His countenances have great spirit and animation, though sometimes degenerating into coarseness, sometimes approaching to caricature. *Fra' Diamante*, a disciple of Lippi; *Francesco Pesello*, and *Pesellino* his son, all have much merit. *Baldovinetto* (1425—1499) was a good and dignified artist, but few of his works are extant. *Andrea del Castagno* (died 1477) is traditionally supposed to have learned the art of painting in oil from *Domenico Veneziano*, and to have murdered him, for the purpose of remaining the sole depositary of the secret. But the mode of manipulation, which had long existed, cannot be traced with certainty to any one individual. *Sandro Boticelli* (1437—1515) was brought up as a goldsmith. He was a pupil of Fra' Filippo Lippi, and has much of the wild energy of his master, sometimes also degenerating into the odd and the grotesque; and yet, in some of his smaller pieces, he shows great purity and beauty. *Filippino Lippi* (died 1505), either a disciple or a son of Fra' Filippo, was a diligent follower of the antique, of which he well understood the details. His heads have much variety, but are deficient in grace. *Domenico Ghirlandaio* (1451—1495) closes the first age of Florentine art. There is much of Gozzoli in the general character of his composition, much nationality, but more elegance and more lightness; great variety in his groups without confusion, solid, tranquil, and soothing; ennobling ordinary life, and yet without departing from reality. For the next period, which begins with Michael Angelo, as well as for the decline of the Tuscan school, we must refer to the "Handbook of Painting," as before.

SCULPTURE.

The earliest mediæval sculpture of Tuscany appears, perhaps, at Pistoia, where a *Maestro Gruamonte* has left several specimens of his chisel: they seem above the average of his age. Pisa was illustrated by *Nicolo di Pisa* and other artists of the Pisan school, of whom *Andrea* (see PISA) worked much at Florence; and an impulse having been thus given, the art speedily attained the greatest vigour. It was conducted upon principles wholly different from those of the modern studio. With us, sculpture is a profession: with the Florentines, like painting, it was a trade, and very frequently connected with some other calling. Very often the sculptors were also *orefici*, or workers in metal; and, without having their taste in the least deteriorated by what we should consider such a mechanical mode of life, it only added to their practical knowledge and manual skill. Hence, whatever may be the degrees of merit of the early school, they have all in common the one attribute, of the greatest care and finish; nothing slovenly, nothing turned out in haste, but all most diligently elaborated, and bespeaking the master's eye and the master's hand. At the head of the Florentine school, properly so called, stands *Andrea Orcagna*, or *Orgagna* (1326—1389), who passed from the goldsmith's craft to the painter's as well as the sculptor's art. He was also a painter of great merit, and a most able architect. "His works," says Cicognara, "do not savour of classical antiquity, but nevertheless they display a surprising degree of grandeur, facility, and majesty." His drapery shows little of the forms which it covers, but the folds are large, flowing, and well understood. His genius was most fertile, and the mechanical execution of his work leaves nothing to be desired.

A new era of Tuscan sculpture begins with *Donatello*, but he was not an inventor; he had many forerunners. There has been some discussion as to

who was his master, and there are several very able men who flourished just before him, and who led the way. *Jacopo di Pietro della Quercia*, otherwise *Jacopo della Fonte*, is one of these: he produced the beautiful tomb of Illaria del Carretto at Lucca. There were also many *Fiesolani* of great ability: they were rather a school of masons and workers of ornaments; but they acquired wonderful dexterity of hand: one of them was *Andrea da Fiesole*, who worked with great purity of style. *Donato* or *Donatello* (born 1383, died 1466), travelled much in Italy, studying the antique at Rome: what he seems principally to have learned was the management of the basso-relievo, which he carried to a great degree of pictorial effect and justness, neither attempting too much nor too little, and in this respect his skill has perhaps never been surpassed. In his statues, he is very remarkable for his skill in adapting them to their situations, boldly working so as to produce the greatest effect in those which are at a distance from the eye, and treating with the greatest nicety, those which are exposed to closer observation. All the particulars of his life show him to have been a man of bright and useful talent. The great *Filippo Brunelleschi* (1377—1446) attempted to rival Donatello, but not successfully, for, much as he excelled in architecture, in sculpture he showed but inferior talent. *Antonio Filarete*, a disciple of Donatello, is principally known as an architect, and his sculptures have no peculiar character. *Michele Michelozzi* worked with Donatello: he rather luxuriated too much in ornament. *Desiderio da Settignano*, a favourite scholar of Donatello, who died at the age of 28 years, was most graceful in his designs, and succeeded most happily in giving to his marble the softness and tenderness of nature. *Nanni di Banco* (1383—1421), was a scholar of Donatello, more distinguished for his good and amiable qualities than for his skill: he was, however, much employed. *Antonio Rossellini* (flourished 1440—1480), and *Bernardo* his brother, are most fully masters of all the mechanical portions of their art; but both had merits also of a high order, and Michael Angelo much admired the expression of *Antonio's* countenances and the execution of his drapery. He worked with the utmost freedom: the marble seemed to yield before his hand like wax, and his figures are pervaded by tenderness and sweetness. *Lorenzo Ghiberti* (1378—1455), educated as a goldsmith, so studied the antique that it became to him a second nature as to sentiment, and yet without any species of affectation. He was also a good painter, and has left some curious historical writings upon art. *Luca della Robbia* (1388—1460) was also a goldsmith. His characteristic is exceeding sweetness of expression. He worked sometimes in metal and marble, but principally in a species of porcelain of his own invention, burnt clay, painted with vitrified colours, and possessing remarkable durability. *Agostino* and *Ottaviano*, his brothers, worked in the same line, and their performances can scarcely, if at all, be distinguished from those of *Luca*. *Andrea*, a nephew of *Luca*, and exceedingly devoted to his art (1444—1528), another *Luca* and a *Girolamo* followed, all keeping the secret of the porcelain, which died with them. Their works, which are very numerous, are highly valued, and, although quite against our conventional notions of taste, have great beauty. The two *Majani*, *Benedetto* and *Girolamo*, some say uncle and nephew, some say brothers, were artists of great fertility of invention and much elegance. *Benedetto* worked much in wood, both in carving, and in inlaid wood or *intarsiatura*. *Antonio del Pollajuolo* (1426—1498) possessed so much anatomical knowledge that he has been called the precursor of Michael Angelo. Though not a pupil of Ghiberti, *Pollajuolo* worked much under that great master: he and his brother *Pietro* were also excellent goldsmiths and

workers in metal. *Andrea del Verrocchio* (1432—1488), a goldsmith and afterwards a pupil of Donatello, possessed, like *Pollajuolo*, great anatomical knowledge. He principally failed in his draperies. He was an artist of much inventive skill, usually working in metal, and he first made plaster casts. *Matteo Civitali* (1435—1501), has been noticed at Lucca. Until a mature age, this very exquisite artist practised as a barber, and the circumstances which led him to art are quite unknown. *Andrea Ferrucci* and *Mino da Fiesole* both belong to the school of Fiesole, and exhibit that extraordinary mellowness of touch which is its peculiar beauty and characteristic. *Michael Angelo* (1474—1563) produced a more direct imitation of the beauties of the antique; but he can scarcely be said to have formed a school (for who could approach him?), though he gave so much impulse and dignity to art. *Baccio di Montelupo* (flourished 1490), also of the school of Ghiberti, produced but little in Tuscany: he was free and bold in manner. *Giuliano di San Gallo* (d. 1517) and *Antonio di San Gallo* (d. 1534) are more known as architects than as sculptors: their minor ornaments show much taste. But in this line they were much excelled by *Benedetto di Rovezzano*, whose works of this description exhibit the utmost delicacy of touch and elegance of design. *Andrea Contucci* worked principally out of Tuscany; what he has left here is generally simple and affecting. Of *Francesco Rustici* there are remarkably few specimens. Cicognara considers Rustici as a first-rate artist. *Baccio Bandinelli* (d. 1559) possessed extraordinary talent. He was an ill-conditioned man, and was much censured in his own time by the many enemies whom he had made; but he was an artist of extraordinary power, bold in design, rich in invention, and peculiarly clever in his draperies. *Frate Montorsoli* (d. 1563) worked under Michael Angelo. His heads are full of expression and grace, and his style so like that of *Raphael di Montelupo*, also a pupil of Michael Angelo, as to be scarcely distinguishable from him. *Il Tribolo*, the son of a carpenter, made copies of Michael Angelo with remarkable accuracy, and when he worked independently, he was distinguished for his delicacy and sweetness. *Giovanni del' Opera*, a pupil of Bandinelli, is, allowing for some incorrectnesses, amongst the best artists of the Florentine school. Of *Benvenuto Cellini* (d. 1570), as a sculptor, only two specimens are known to exist; one of these is his Perseus, certainly a masterpiece of art. *Vincentio Danti* is perhaps a little exaggerated in his anatomical display, this pupil of Michael Angelo approaches most nearly to the excellencies of his master, and he fully understood as well the theory as the practice of his art. *Bartolomeo Ammanati* (1511—1592) was excellent as a sculptor as well as an architect. He was often employed on statues of large dimensions, which at this period had become much in vogue. *Giovanni di Bologna* (1524—1599), a Fleming by birth, came to Italy at an early age, and lived so many years at Florence that he must be considered as a master of the Tuscan school. His productions have transcendent grace and beauty, and it requires the utmost nicety of criticism to point out the particulars in which his Mercury is inferior to the finest works of Grecian art. In *Pietro di Francavilla* (1548—1611), a Fleming from Cambray, but an adopted child of Florence, we can begin to trace the rapid decline of art. Not without considerable ability, he is mannered and affected, and peculiarly deficient in his drapery. *Giovanni Caccini* (1562—1612) was a free and clever workman, and an excellent hand at restoring an antique. Many of the ancient statues in the Grand Ducal gallery owe, in their present state, much more to him than to their first authors. *Pietro Tacca* (d. 1640) must be particularly noticed. This disciple of Giovanni di Bologna was an artist of

great and real genius: he worked in every species of material, even in wax, but he excelled in bronze, the castings of his figures being conducted with the greatest skill. *Antonio Susina* (d. 1624) was an excellent worker in bronze: he had, in his time, almost a monopoly of crucifixes and of similar church images. In the decline of art, *Ghevardo Silvano* (d. 1675), who was also an architect, showed a considerable degree of cleverness and truth. Of the last period, *Foggini* may be mentioned with praise, as showing great mastery of the chisel, though with all the faults of the school of Roubillac, of whom he was nearly a contemporary.

Respecting the present state of the Fine Arts in Tuscany little can be said. Under the head of Florence, we have enumerated some of the principal artists: they have considerable merit, but in the midst of the most splendid models, and enjoying all the advantages of tuition, there is no approach to the original talent of former ages. "You will find," said an intelligent Italian to us, "in our Academies, scores of Raphaels and Michael Angelos under twenty years of age, showing much genius, much precocious talent; but what becomes of it nobody can tell: it all evaporates." If any revival of the pure spirit of ancient Florentine art ever takes place, it will probably be through Germany: and it will be perhaps from the Teutonic races that the Tuscans will have to learn the true value of the inheritance which they possess.

STATE OF THE NATIONAL MONUMENTS.

We greatly regret at being compelled to close these remarks, by the observation, that in no part of Italy are national monuments so little valued or cared for, and we venture to express a hope that the present amiable and enlightened sovereign may be induced to adopt measures like those encouraged and sanctioned by M. Guizot for the preservation of the memorials of past ages. Throughout Tuscany, the manner in which they are abandoned to injury, dilapidation, or, worse than all, to injudicious alterations, is in the highest degree discreditable. Even by inspecting the engravings in the Viaggio Pittoresco della Toscana, it is deplorable to see how much they have been injured during the last quarter of a century. It is no kind of excuse to reply in apology for this neglect, as has been done to the writer of these remarks, that "the Florentine government has no power over the churches of the city, nor can it force the clergy, the real proprietors, to spend their money in sustaining, repairing, or completing these edifices."—The buildings so abandoned are the ornaments of the country, and the greater portion of the property of the regular clergy, and much of that of the seculars is now withheld by the state, so that the real proprietors have not the means. But the fact is, that, in earlier periods, whether under the republic or the Medici, these magnificent buildings were raised by the public purse, or by the private bounty of the prince; and there is nothing, except a want of proper feeling, or an ill-advised parsimony, which has hitherto prevented the ruling powers from discharging the debt which they owe to the present generation, but still more to posterity. What would have been the present aspect of Florence, if in the period between the 13th and 17th centuries the present doctrines had prevailed? The study as well as the preservation of the national monuments is entirely neglected, in Tuscany, and the opening of new fields of investigation and inquiry could not fail to be highly beneficial to the intelligent people over whom the Grand Duke has been called to reign. It is the more disgraceful for Tuscany to continue in this apathy, since, amongst all the cultivated classes of Europe, the importance of the study of mediæval and Christian archæology is now felt to be a subject of the highest interest.

ROUTE 43.

LUCCA TO FLORENCE BY PESCIA AND PISTOIA, 6½ posts.

LUCCA (see p. 413.).

San' Vito.

Lunata, a village with an ancient church; once of considerable importance.

Borgo Nuovo.

Cardino, village and dogana, being the first station within the Tuscan frontier.

Pass *Colleviti*, a commanding hill, upon which is a deserted Franciscan monastery. The road here is very beautiful. The background is as delightful as the foreground, is rich in culture.

2 PESCIA. A flourishing and pleasant small city (about 7000 inhabitants), of which the situation is most striking. "It is beautiful in every direction, but perhaps most so when it is approached from the Florence road. But whichever way you look, the landscape is fillled with villas, convents, castles, and towers, above and amongst groves of olives and mulberries; while the background is of purple hills, rising in graceful forms, as if to complete the loveliness of the scene. One cannot help dreading the day when this bright sky may perhaps be polluted by pennons of smoke from the tall chimneys of the steam-engine; and when the vice and squalid misery and degradation of our British manufacturing population shall be inflicted upon the contented, cheerful, and honest peasantry of this land. May the warning advice of *Sismondi*, the great historian, who often resides here with his sister, tend to avert the evil." (*MS. Journal.*)

It may be remarked, that the neighbourhood of Pescia is one of the parts of Tuscany where the white mulberry was first introduced, it having been cultivated here since 1340. The *Duomo* has been modernized, only a small portion of the ancient façade remaining. Its principal ornament is a monument ascribed to *Montelupo*, the disciple of Michael Angelo and the executor of Raphael's will. The chapel in which it stands is a rich specimen of the cinque-cento style. The other churches are not remarkable.

Sant' Erasmo.

Santa Lucia.

Borgo Buggiano, at the foot of a most beautiful hill, upon which another town seems to rest.

Bagni di Monte Catino. The thermal springs here have much celebrity. In the middle ages they were greatly resorted to, but, having been neglected, they were again brought into notice towards the end of the last century, when the present bath buildings were erected by Leopold I. There are several springs, all very copious. The average temperature is from 21° to 27° Réaumur. An analysis of the water has been made by the Italian chemists; but, like all the baths in Italy, they are exceedingly in need of medical and scientific illustration. They are slightly aperient. Monte Catino, whence they derive their name, is a mountain about a mile from the main road, crowned by a town and castle, also called *Monte Catino.* The ruins of the fortifications are extensive and picturesque, and are very curious memorials of ancient military architecture. Here, on the 29th August, 1315, the Florentines were completely defeated by the celebrated Uguccione della Fagiola, the lord of Pisa.

Pieve a Nievole, beautifully situated on the brow of the ascent towards Monte Catino. It possesses a very ancient church, now about to be rebuilt on a large scale.

Scravalle, a most picturesque little town. Above are the ruined towers of the ancient Rocca, or castle; and the old gateway which crosses the road answers to its name by *closing* the *valley.* Situated as the fortress is between Pistoia and Lucca, it was a post of

great importance in mediæval warfare, and withstood many a hard assault, particularly in the times of Walter de Brienne, "Duke of Athens." The castle seems to have been constructed out of the ruins of more ancient buildings, and some portions of the church seem to be as old as the 12th century. A very fine distant view of Pistoia is gained from the summit. The ground is here much broken, with finely wooded hills.

Fornaci.

Barile. As you approach Pistoia, the scenery slightly varies in character, but with increasing loveliness. Indeed, amongst the unparalleled attractions of this country, is the variety of expression in its family beauties.

1½ PISTOIA. (*Inn:* Hôtel de Londres, fairly good: it is situated just without the city.) The aspect of this town is somewhat formidable. Lofty and well preserved ramparts surround it. The Medici arms, the memorials that the conquerors of Pistoia, the Florentines, were afterwards conquered by their own citizen sovereign, are conspicuously seen on the frowning summits of these walls: but within, all is pleasant and cheerful, and the city abounds with objects of high interest. The first objects which strike the traveller upon his entrance, are the fine fortifications which we have just noticed. They are regularly formed, with bastions; but in their style they form a species of intermediate link between the strongholds of the days of balistas and catapults and those of the age of Vauban; something like the block-house style of Henry VIII., but with a vast deal more strength and magnificence.

When you enter the city, the perspective of every street is most pleasing, on account of the decidedly national character which the buildings exhibit. They are all thoroughly Tuscan, and generally retain their primitive aspect, for Pistoia has enjoyed a most happy degree of stable tranquillity. The city, without falling into decay, has never been opulent: hence, without any appearance of discomfort, it quite replaces us in the good old times of historical, literary, and artistic Italy. Even in her present institutions, Pistoia possesses some faint vestiges of her ancient times. The chief of the community is the Gonfaloniere, who, bating the period of French domination, has been elected regularly from 1329 to the present time; and the municipal buildings are by far the most perfect and curious of any in this part of Italy.

The *Palazzo della Communità* was built in 1295, and, except as to a very few interpolations, is a most perfect and valuable specimen of the Italian-Gothic as applied to civil purposes. The Gothic of the Italian churches has begun to be illustrated and studied; but the civil and military buildings of the middle ages in Italy have hardly been noticed at all, though offering a most curious field for inquiry.—"This Palazzo is connected in a remarkable manner with the history of a hero named *Grandonio*, who was 7½ *braccia*, or about 15 feet in height, and who in the year 1202 conquered the Balearic Islands. You will find nothing of him, it is true, in Muratori, or Denina, or Sismondi; but the blank in their pages is fully made up by his portrait, as large as life, on the wall of one of the halls, now called the *Camera degli Avocati*. The painting is cleverly executed in fresco, in verditer, shaded with brown, and so much in the style of *Paolo Uccello*, that we may almost venture to attribute it to his hand. Beneath are the verses recounting Grandonio's deeds. Outside of the Palazzo is suspended *Grandonio's* brazen mace with a pine-apple top, which mace was so much prized that it was kept in order at the expense of the community; and, lastly, Grandonio's brazen head, over which two keys are suspended, which are sup-

posed by some to be the keys of the capital of the Balearic or Cannibal Islands, for such the tradition makes them. But here I must pause and bear record that the brazen head is said to be that of Filippo Tedici, who also, 1322, betrayed Pistoia, to Castruccio degli Interminelli. Tedici was kindly allowed to live and die with his real head upon his shoulders, but after his death it is said that four of these brazen heads were put up as a token of ignominy; and it is also whispered that the keys never came from the Balearic or Cannibal Islands, but that they are the keys of the prisons, and betoken the release of all the debtors and other prisoners by the alms and intercession of the bishop, Andrea Franchi, in 1399. Be this as it may, the histories of Grandonio, of Aleramo (p. 61.), and of Bassano and Verlato (p. 301.), are indications of the existence of cycles of popular legends in Italy, of which we have no account in the memorials of literature."—*MS. Journal.* The Palazzo, partly occupied for public offices, is a wilderness of great halls, dusty chambers, and corridors. In the Sala del Consiglio, the seats of the magistrates are yet remaining, beautifully carved. A great number of curious old paintings are dispersed about the buildings and up and down its staircases and passages.— By *Fra' Paolino*, is the city of Pistoia at the foot of the Virgin. The frescoes of *Giovanni di San Giovanni* are much damaged, but still show great beauty. There are also some ancient inscriptions. In the centre of the building is a noble cortile, a Gothic cloister below, and a Gothic corridor above. The area is filled with valuable fragments of early date, brought from the cathedral, or, as it is said, found beneath the pavement, when it was relaid. They are here shot like rubbish, though containing much of great interest and curiosity, and afford a most lamentable instance of the want of appreciation of national monuments, so common throughout the whole of Tuscany.

On the opposite side of the piazza is the *Palazzo Pretorio*, built in 1368. This also is an excellent specimen of Gothic domestic architecture: it is curiously ornamented with ancient cressets, and the arms of the ancient prætors. Chains are suspended to the shield of Alessandro Capponi; and thereby hangs a tale — but what? Alas! the traditions of Pistoia are so perplexing that we cannot attempt to unravel the mystery. The seat of judgment is in this cortile, and over it are the following quaint verses:—

"Hic locus odit, amat, punit, conservat, honorat,
Nequitiam, leges, crimina, jura, probos."

"The interior of the quadrangle or cloister is entirely filled with the arms of the ancient magistrates in fresco, in sculpture, and in the porcelain of *Luca della Robbia*, so numerous and so very boldly and cleverly worked as to be objects of great curiosity, and so queer and strange as utterly to defy all the terms of art of English heraldry. Any one of these Italian coats taken at a venture will puzzle our whole college of arms; Blanc Coursier starts off in a fright, Portcullis drops down; Rouge Dragon tears himself to pieces, and Garter strangles himself out of sheer despair."—*MS. Journal.*

The *Duomo* has been built at various periods. Fire and earthquakes have greatly damaged the fabric: a portion is by *Nicolo Pisano*. The curious portico in front was built in 1360. Its columns and circular arches show the influence of Orcagna's style. This porch contains some frescoes by *Balducci* and *Giovanni Christiani*, now broken and damaged; and a very beautiful medallion of the Virgin and Child surrounded by angels, and fruit and flowers, by *Luca della Robbia*. The interior has been much modernised, and ornamented in a most wretched taste; the columns have been painted to represent green marble, and no churchwarden of Bishops

gate could have done more to vulgarize the edifice. The bad taste prevailing in these matters in Tuscany is most deplorable. Massy columns with corinthianised capitals, a crypt, and here and there a moulding or a doorway which has escaped, bear the stamp of the 11th century, or perhaps of an earlier age. Paintings and sculptures are in great variety. Amongst many others, the following may be noticed.—*Vasari*, two: the Paschal Feast, and Moses striking the rock; free, sketchy, and really showing talent.—*Bronzino*, the Resurrection, one of his largest pictures; grand, but left imperfect, in consequence of a caprice not uncommon amongst the Italian artists. He contracted, in 1601, to paint this and two other pictures for the sum of 600 crowns, which was to cover all expenses "excepting ultramarine;" but he did not work steadily, and having brought one picture to its present state, he left it as it now stands. The very particular clauses and specifications concerning colours in these contracts show how anxious the employers were, that the work should be done soundly. In the *Capella del Sacramento* is a very ancient Madonna, in fresco, now covered with a glass. —*Lorenzo di Credi*, Virgin and Child with St. John and St. Zeno, a fine picture, much in the style of Leonardo. —Tomb of Bishop Donati de' Medici, with a fine bust in basso-relievo, in the manner of Donatello, but by *Rosselino*. At the foot is the slab which covers his remains, with the *ancient* Medici arms in mosaic, in chief a tortreux, charged with a cross argent. —Tomb of Cardinal Forteguerri, begun in 1462 by *Verrochio*, and completed by *Lotti*.—Font by *Andrea Ferrucci da Fiesole*, most delicately covered with sculptures, whilst the architecture in which it is set, is in the finest cinque-cento style.

Near the door of the nave is the very interesting monument of *Cino di Pistoia* (died 1336), once equally celebrated as a lawyer and as a poet. But his commentaries on code and digest are forgotten, and, as a poet, he is scarcely recollected as one of the great fathers of Italian verse; yet in his own time, few enjoyed so much celebrity. The monument by *Andrea Pisano* only recognises Cino in his legal capacity. On the sarcophagus which forms the lower part of the monument he is represented as sitting in his chair, reading a lecture to six students, disposed at their desks or tables. At the end is a female figure, supposed to be *Selvaggia Vergiolesi*, his wife. At the middle table two of the students are very differently employed: one is reading diligently; this is the learned Baldus: another is idle; and that is Petrarch: both are said to have been Cino's pupils. Above is a very fine and elegant Gothic canopy, supported by twisted pillars, beneath which we have Cino again, lecturing: he is, like his compeers at Pavia, represented as much larger than his pupils. The female figure is again repeated, but in the garb of a Roman matron: and instead of being Cino's wife, we suspect it is an allegorical type of the Roman law. Petrarch's funeral sonnet upon Cino is very curious, and should be read whilst you are standing before the monument.

"Piangete, Donne, e con voi pianga Amore,
Piangete Amanti per ciascun paese;
Poi che morto è colui, che tutto intese
In farvi, mentre visse al mondo, honore.
Io per me prego il mio acerbo dolore,
Non sian da lui le lagrime contese,
E mi sia di sospir tanto cortese
Quanto bisogna a disfogare il core.
Piangan le rime ancor, piangano i versi,
Perche 'l nostro amoroso Messer Cino
Novellamente s' è da noi partito.
Piangà Pistoia, *e i cittadin perversi*,
Che perdut' hanno si dolce vicino,
E rallegrissi 'l cielo, ov' ello è gito."

The silver and other ornaments belonging to the high altar were robbed by Vanni Fucci, whom Dante has made, as it were, the *recipient* of all his antipathy to Pistoia; for which place also, as we have just seen, Petrarch had no very good will.

'Lo duca il dimandò poi, chi egli era:
Perch' ei rispose; Io piovvi di Toscana,
Poco tempo è, in questa gola fera.
Vita bestial, mi piacque, e non umana:
Sì come a mul ch' i' fui: son Vanni Fucci,
Bestia, e Pistoia mi fu degna tana.
Ed io al duca: Dilli che non mucci,
E dimanda qual colpa quaggiù il pinse;
Ch' io 'l vidi uom già di sangue e di corrucci.
E 'l peccator che intese non s' infinse;
Ma drizzò verso me l' animo e 'l volto,

E di trista vergogna si dipinse:
Poi disse: Più mi duol che tu m' hai colto
Nella miseria dove tu mi vedi,
Che quand' io fui dell' altra vita tolto.
I' non posso negar quel che tu chiedi:
In giù son messo tanto, perch' i' fui
Ladro alla sagrestia de' belli arredi;
E falsamente già fu apposto altrui.
Ma perchè di tal vista tu non godi,
Se mai sarai di fuor de' luoghi bui,
Apri gli orecchi al mio annunzo, e odi:
Pistoia in pria di Negri si dimagra,
Poi Firenze rinnuova genti e modi.
Tragge Marte vapor di Val di Magra,
Ch' è di torbidi nuvoli involuto;
E con tempesta impetuosa ed agra
Sopra campo Picen fia combattuto;
Ond' ei repente spezzerà la nebbia,
Sì ch' ogni Bianco ne sarà feruto:
E detto l' ho, perchè doler ten debbia."
Inf. xxiv. 121. 151.

"What was his name? inquired my faithful guide:
'Not long ago, rained down from Tuscany,
I came to this dire gullet,' he replied;
'I led the life of beasts, and not of men,
Mule that I was — my name is Vanni Fucci,
And foul Pistoia was my worthy den.'
I to my guide: 'Entreat him to remain,
And ask the crime for which he here is pent,
I knew him erst, defiled with bloody stain.'
Dissembled not the thief when this was said;
But straight to me his soul and look he bent,
With melancholy hue of shame o'erspread:
And thus he spoke: 'It gives me greater grief
That thou hast found me in this wretched hole,
Than all I felt when I was torn from life.
Thy wishes I no longer can deny:
Here am I thrust so low because I stole
The hallowed treasures of the sacristy:
One who was innocent incurred the blame.
If ever from this pit released thou be,
Lest aught of joy thou reap for this my shame —
Open thine ears, and hear what I declare:
First shall the Neri from Pistoia flee;
Her race and laws shall Florence then forswear.
From Valdimagra Mars collects around
A vapour, wrapt with clouds o'ercharged and foul:
Which thence, with tempest fierce and angry sound,
Shall clash in fury on Piceno's plain;
Whence suddenly the cloud it shall dispel,
And each Bianco in the field be slain:
This, to o'erwhelm thee with despair, I tell."
WRIGHT'S *Dante.*

In order to replace this loss, the Pistolesi put up the most sumptuous *Altar of St. James*, now removed from the choir to a side chapel, which it nearly fills. Composed of silver, chasing, niello, enamel, and sculpture, it required nearly a century, from 1316 to 1399, for its completion; and affords a magnificent series of chronological specimens of Tuscan skill in this branch of art.—"This long and patient looking forward in faith, through continued generations, in all works intended for use of the church and the service of God, is a characteristic of the middle ages, and gives a high and instructive lesson, even when the peculiar mode of its exercise may be mixed up with error." — *M.S. Journal.* Of this altar, the centre was, in 1316, after several years of preceding labour, finished by the Pistolese, *Andrea di Puccio di Ognibene* (that is, *Andrea* the son of *Jacopo*, contracted to *Puccio*, the son of *Ognibene*): it contains prophets and apostles, richly enamelled and coloured, and fifteen Gospel and apocryphal histories: the ornaments are fine and florid Gothic. Another portion, the lateral compartment on the right, is probably (for there are some doubts) by Maestro *Pietro di San Lionardo* of Florence, between 1355 and 1364. These are Old Testament histories. The bosses are enamelled with rich colours also, and in a most elaborate style. The third portion, on the left, is by *Lionardo de Ser Giovanni*, a scholar of Orgagna, finished between 1366 and 1371; containing the life of St. James, the last tablet representing the translation of his relics to Compostella. The shrine of St. Otto and the several statues are partly by *Peter d' Arrigo*, a German settled at Pistoia between 1387

and 1390; partly by *Brunellesco*, whose statues of the prophets are of great beauty;—and the last figures, Angels and Saints with Tabernacles, are the production of *Nofri di Buto*, a Florentine, and *Atto di Pietro Braccini* of Pistoia, who worked till 1398. These were the principal artists, but many others concurred in the work, which embraces so many details that an hundred prints would be required to do justice to them. They, of course exhibit a great variety of style. In drawing, after those of *Brunellesco*, *Lionardi's* are the best; some parts are chased, others chiselled out of the solid silver. Altogether it constitutes one of the most extraordinary monuments of the kind.

The sacristy has been robbed by many thieves since the days of Vanni Fucci. It still, however, contains several curious specimens of antient goldsmith's work. Here is deposited a fine ancient sepulchral urn of Roman workmanship, which for many centuries held the bones of St. Felix, now transferred into a more appropriate reliquary.

The *Campanile* was originally a dungeon tower; and, as it should seem, was anciently connected with some of the old municipal buildings. It was then called the *Torre del Podestà*; and many of the armorial shields of the Podestàs are yet remaining upon the walls. *Giovanni Pisano* adapted it to its present purpose, adding three tiers of open arches, and a lofty pyramidal spire; the whole exhibiting much singularity.

San Giovanni Rotondo, or the Baptistery, is not *rotondo*, but an octagon. It is supposed to have been built by *Andrea Pisano*, about 1337. The exterior is in a good and pure style of Italian Gothic. It is of black and white marble in stripes. Antiquarians always see deeper into a millstone than other folks; and hence this union of colours is supposed to be emblematical of the reconciliation of the parties of the *Bianchi* and the *Neri*. Several sculptures of the Pisan school are over the doorways. The square font within, is much older than the present building. The ancient palace of the bishops is now used for other purposes, but its ancient outline, a simple Gothic, remains nearly unaltered. The shields of the prelates continue to adorn the exterior.

Pistoia still retains the larger proportion of its ancient churches. They are generally of very great importance in the history of architecture as well as of sculpture. We shall notice them with all possible brevity, contenting ourselves with earnestly recommending them to the attention of the traveller interested in such branches of inquiry.

Church of San Salvatore; rebuilt, as appears by an inscription in the façade, in 1270, by *Maestro Buono* and *Jacopo Squarcione*, or *di Scorcione*, partly altered. On either side of the principal doorway are effigies of St. Michael the Archangel and King David, as defenders of the church. According to a very odd tradition, Catiline is buried here.

Church of San Pietro Maggiore; much altered. The front, which has suffered least, is in the style of the Pisani. The very curious architrave of the principal door, supposed to be by *Maestro Buono*, represents the Virgin and the Apostles, white marble figures, curiously let into compartments of dark marble. It contains a fine *Ghirlandaio*, a Virgin and Saints; the heads beautifully Raphaelesque.

San Desiderio, a fine fresco by *Sebastiano Vini*, representing the strange subject of the 10,000 crucified martyrs; and good oil paintings by *Passignano*.

The *Annunziata*, anciently belonging to the Servites, now much modernised, has a doubtful *Fra' Paolino*, and a good *Sebastiano Vini*.

San Bartolomeo in Pantano, very curious Romanesque. *Rodolphinus*, the architect, has inscribed his name, and the date 1167, upon the façade.

On the architrave of the principal doorway is sculptured our Lord and the Apostles. These sculptured architraves are almost peculiar to Pistoia. The pulpit, or reading-desk, is by *Guido da Como*, a pupil, or at least a close imitator, of Nicolo Pisano.

Santa Maria delle Grazie, completed from the designs of *Vitoni* in 1535, in the style of the Renaissance. Amongst the paintings are, the Virgin, St. Catherine, and St. Jerome, by *Fra' Paolino*;—and another Virgin and Saints by *Lorenzo de Credi*. Vasari calls this one of the best pictures in Pistoia.

Santa Maria dell' Umilità; a very fine building, begun by *Ventura Vitoni*, about 1494, in a very original style; the renaissance, but still partaking of Gothic, such as is frequently introduced into early Italian pictures. Vitoni planned a cupola, which was executed by Vasari, who took much credit to himself for this portion of the structure. But he has departed from the designs of Vitoni, and the vaulting was so unskilfully constructed that it became necessary to secure the cupola by iron chains. No one could give better advice how things should be done than Vasari; but "*del detto al fatto, ha gran tratto*," all the world over. The atrium of the church, which is finished according to the original design, is very picturesque; and the rich pavement and ample frescoes give it a unity which is satisfactory to the mind. Amongst the paintings, the best *was* the Adoration of the Magi by *Vasari*; but it has been much damaged by injudicious retouching.

San Giovanni Evangelista, a noble Romanesque building, much in the style of the Lucca churches — tier above tier of circular arches. The architect, *Gruamons*, or *Gruamonte*, 1166, has inscribed his name in the architrave of the lateral door, upon which is sculptured our Lord and the twelve Apostles, rude, but with the tokens of talent and knowledge. Perhaps this architrave set the fashion for the others of the same kind in Pistoia. At the altar end of the church pointed arches appear. The pulpit is of the 13th century. The sculptures are beautifully designed and most carefully worked. It exhibits, besides a profusion of other decorations and imagery, ten scripture histories, of which the finest is a deposition from the cross. The artist is not exactly ascertained: some attribute it to *Giovanni Pisano*, Vasari, to a nameless German. The very beautiful *bénitier* is certainly by Giovanni. It is supported by three of the theological virtues, Temperance, Prudence, and Justice, with the same attributes as in the Campo Santo of Pisa.

San Paolo. The front of this church was built about 1136, with later additions, and it is singular and striking. It is composed of black and white marble, lofty and fine circular arches, and a beautiful Gothic range above. The great portal is supposed to have been designed by *Giovanni Pisano*; and it shows a marked adoption of the Roman ornaments. Above are statues, St. Paul and others; certified as the work of *Giovanni di Pistoia* in 1302; and showing that the good taste of the Pisan school had not much improved this artist. Below, the traveller will see a range of pointed arches, in each of which is a sarcophagus charged with a cross between armorial shields, all of a uniform pattern, a species of monumental decoration characteristic of ancient Tuscany. The painting over the high altar is by *Fra' Paolino*; a Virgin and Saints, amongst which the artist has introduced (as it is supposed) a portrait of Savonarola. This piece, which is quoted by Vasari, has suffered, in parts, from unskilful repainting; but the female figures are very graceful, and the colouring free and transparent.

San Domenico, formerly belonging to the Domenicans, completed in 1380. Not remarkable for architecture, but containing several valua-

ble objects of art.—Tomb of *Filippo Lazzari*, a celebrated legist, who died in 1412, but whose monument was not raised till 1464. It is the work of *Bernardo di Matteo Fiorentino*. The usual basso-relievo, representing the master teaching his scholars, is in very low relief; the perspective of the figures is admirably managed; and the recumbent statue is also a masterpiece of simplicity and elegance.—*Altare Rospigliosi*. A miracle attributed to San Carlo Borromeo, by *Empoli*; good.—*Altare Cellesi*, painted by *Cristoforo Allori*; the subject is St. Dominic receiving the Rosary from the Virgin. In the background the painter has introduced his own portrait, in the act of receiving payment for the picture from the Sacristan.—*Altare Melani*. The Adoration of the Magi, painted by *Fra' Paolino* in 1539, rather flat in effect.—*Altar Papagalli*, a Crucifixion, in which the Virgin and St. Thomas Aquinas, the latter a fine figure, are introduced, by *Fra' Paolino*. By him, also, in the choir, is a Virgin surrounded by Saints, carefully executed.—*Ghirlandaio*, St. Sebastian, a very fine painting, but unskilfully retouched. The extensive cloisters are well painted by *Sebastiano Veronese* and others.

Santa Maria degli Angeli. Here is a good specimen of *Benedetto Luti* (1666—1724), who so happily imitated the style of Guido, as to have enriched many a gallery with the name of that great artist.

San Francesco, built in 1294. The arches are circular, though in other respects the architecture (where it remains unaltered) is Italian Gothic; a fine and spacious building. It contains many curious and some early paintings of merit. *Altare Arrighi*, the Purification of the Virgin, by *Poppi*, a very beautiful painting, and which obtained high applause from Borghini, and the best contemporary judges. *Francesco Morandi* (flourished after 1568), surnamed *Poppi*, was a scholar of Vasari, and far excelled his master. He has rather whimsically signed the picture with the letters P. P. P. *Poppi Pinxit Pistorii*. It is, like so many others in this country, damaged by cleaning. *Altar Sozzifanti*, the Resurrection of Lazarus, by *Bronzino*, a capital design. The painter has introduced an expressive portrait of the friar by whom it was presented.

Sant' Andrea, a very interesting church, thought to have been the original cathedral. The architrave of the principal portal, of exceedingly curious sculpture, represents the Adoration of the Magi. It is the work of *Gruamonte*, and his brother *Adeodato*, as appears from the inscription, "Fecit hoc opus Gruamons magister bon[us] et Adod frater ejus." It may be strongly suspected that the epithet given to the "good master" has transformed him into "Magister Bonus" in the pages of the historians of the other churches. Some of the fine old work has been barbarously cut away. The pulpit is by *Giovanni di Pisa*, a very close copy in the general plan of the pulpit executed by his father at Pisa. The subjects here are, the Nativity; the Wise Men's Offering; the Slaughter of the Innocents; the Crucifixion, and the Last Judgment. It is the opinion of Cicognara, that though the Pergamo of Pisa has more reputation, this has greater merit. The finish and morbidezza of execution rival the last touches of Canova; and with beautiful expression, and much invention and fancy. The relief is very bold: the five compartments include 148 figures, and the whole is in good preservation. The seven mystical columns and their strange supporters are of wonderful delicacy and beauty. In examining this church alone, a day in Pistoia would be well employed.

Ample as the foregoing list may seem, it is far from exhausting the interest of Pistoia. Amongst the remaining objects of curiosity the following may be named: *Ospedale del*

Ceppo; an ancient hospital, founded in 1277. The building has been modernised; its chapel has been suppressed, and many of the works of art belonging to the establishment alienated or destroyed.—"Its present pride is the really unrivalled frieze of coloured porcelain by *Giovanni della Robbia*, assisted by his brothers *Luca* and *Girolamo*, about 1528. It represents the seven works of mercy: clothing the naked; — hospitality to the stranger; — tending the sick; — visiting the prisoner; — burying the dead; — feeding the hungry; — comforting the afflicted. Friars, in white garments and with black scapularies, are represented as fulfilling all these offices. The Sisters of Mercy and of Charity, who now undertake some of these duties amongst the Romanists, were not then established. It is a curious historical monument, as showing how efficaciously the one mediæval church, performed all the acts of charity and beneficence which in modern times are embraced by our numerous active secular societies and institutions, dispensaries, hospitals, societies for district visiting and relieving the poor in their own habitations, the relief of persons imprisoned for small debts, and the like; and how completely the theory of the Christian church provides for the temporal welfare of every portion of society and want of humanity. It is a sad and humiliating counterbalance to the sentiments excited by this frieze, to observe over the door the subject of the Coronation of the Virgin, the evidence of the great errors by which the Church of Rome offends and sins against the doctrines of Holy Writ."—*MS. Journal.* If the traveller comes straight from home, this will be the first *Robbia* work which he will have seen, for we believe that there is not one specimen to be found out of Tuscany, and he must withstand the prejudice which will probably arise in his mind against the rich colouring as well as against the material. The Robbia walls are most true to nature, and thoroughly graceful; touching, though without ideality.

The *Palazzo Vescovile*, the present episcopal palace, was built in 1787, when the see was filled by the notorious *Scipione Ricci*, a prelate of very questionable character. It is a very handsome building, in a good Italian style.

Palazzo Panciatichi, a vast mass, of the 16th century; a memorial of one of the most powerful families of ancient Pistoia.

Palazzo Cancellieri, another fine building of the same description. It was from the dissensions between the members of this family that the factions of the *Bianchi* and the *Neri* arose in the year 1296, and extended like a pestilence throughout Tuscany. The Cancellieri were Guelphs; and for some little time both the derivative factions called themselves of that party. But the *Neri* became ultra-radical Guelphs, whilst the *Bianchi* veered about into very moderate Guelphs, with a very Ghibelline tendency.

Casa Piccini contains a good collection of pictures, and many objects relating to the fine arts.

Biblioteca Fabbroniana, an excellent collection, founded by the Cardinal Fabbroni. The ecclesiastical manuscripts are very valuable.

Pistols were first manufactured in *Pistoia la ferrigna*, where the iron manufactory, once so celebrated, is still carried on. But the *Pistolesi* no longer are distinguished for the fabrication of the weapons whose appellation is derived from their city; and the more innocent articles of iron bars and iron wire are now their principal commodities. The *Filiera di ferro*, which belongs to the government, is an establishment of some importance, indeed the most important of its class in this part of Italy.

Pass *Namali*. All this part of the road, at the foot of the undulating hills, is most lovely.

1½ PRATO. (*Inns:* La Posta.) A bright and pleasant town, of which the principal ornament is the group formed by the *Duomo*, with its party-coloured campanile, and the buildings surrounding the piazza in which they stand.

The *Duomo* was begun by *Nicolo Pisano*, and completed after his designs about 1450. The façade is a very beautiful and perfect specimen of Italian Gothic, reminding one to a certain extent of Genoa, which without doubt had its influence upon the artist's mind. One of the side portals is very curiously inlaid with black and white marble, and the mystic pentalpha introduced amongst the ornaments, reveals the freemason's hand. From one corner of the façade projects the celebrated circular pulpit, or rather gallery, by *Donatello*, and whence the relic preserved in the church, the *sacra cintola*, the legendary girdle of the Virgin, was exposed to the veneration of the multitude. The children sporting around the parapet have the grace of Correggio; but as an architectural ornament the gallery is heavy and misplaced, and the canopy surmounting it is uncouth, perhaps an addition of after times. In the Gothic doorway is a fine specimen of *Luca della Robbia*, the Virgin between St. Stephen and St. Laurence.

Within, the church is quite Gothic in feeling, though the arches of the nave and choir are circular. A splendid painted glass window of the richest and deepest tone adds to the effect of the sanctuary. Some of the windows of the choir are Gothic; one is quite unaltered, with a single mullion shaft, very plain, but of extraordinary beauty, perhaps a better specimen of this style than any at Florence. The paintings by *Fra' Filippo Lippi* in the choir seize your attention at once by their grandeur and freedom. They are the most valuable of the works of this talented but wretchedly profligate artist. The compartments representing the Decollation of St. John the Baptist, and Herodias dancing before Herod, are peculiarly prominent. In the latter, conjoined to much grand conception, a species of wicked whim is apparent, especially in the bold figure of the dancer, an impudent handsome opera *figurante*, all but ugly, and yet close upon being beautiful. Opposite are other subjects: the benediction of a prelate and his interment. In the latter are introduced two very fine figures, a bishop reading the service, and another priest with a red *beretta*: one of these is said to be the painter, and another his disciple, *Fra' Diamante*. Other compartments continue the history of St. Stephen. In this, though fine, the fury of the persecutors approaches to caricature. The merit of *Lippi* is energy, and his fault is exaggerated energy. The figures are rather larger than life; but, from the great skill in the colouring, which is kept *even*, as it were, with the magnitude, you do not discover the size of the figures until you attentively compare them with other objects. *Lippi*, in these works, has improved upon his master, Masaccio, in force, but not in sentiment.

The *Capella della Sacra Cintola* is separated from the nave by a screen of brass, engraved and chiselled most curiously, all the work of hammer and hand. Many of the compartments are by *Simone Donatello*, brother of the great artist. Cicognara, who sometimes has a fit of caprice, does not do justice to *Simone*. These ornaments display the vast superiority of *living* workmanship over mechanical or *dead* workmanship. Here is an effect of real richness, never conveyed by moulded work or castings, in which you know that no labour has been invested. This chapel is filled with frescoes by *Agnolo Gaddi*, about 1395, representing passages in the life of the Virgin: they are somewhat stiff, but have much delicacy. Other paintings are — *Ghir-*

Ghirlandajo, the Virgin giving the *cintola* to St. Thomas. — *Carlo Dolce*, the Guardian Angel. — *Mehus*, St. Peter of Alcantara.

The circular pulpit, by *Mino da Fiesole*, is in a beautiful cinque-cento style. All the foliage and ornaments are flowing and elegant: the figures are less so. It rests upon a curious double base of sphinxes and serpents. The martyrdom of St. Stephen is the best compartment: one, the Decollation of St. John the Baptist, is unfinished,—left so, the custode tells you, in consequence of the untimely death of the artist. Over the door of the sacristy is the monument of Carlo dei Medici, dean of this church, by *Vicenzio Dante*, 1566: the head of the Madonna, forming part of the accessories, is fine.

The six-storied campanile, also by *Nicolo Pisano*, is, in its proportions, as fine as that of Florence. It should be studied, since we are now beginning to appreciate these edifices and to imitate them. It is Lombard-Romanesque, not Gothic, and testifies, as is usual, the entire indifference with which the two styles were contemporaneously employed.

Chiesa della Madonna delle Carceri, begun in 1492, from the designs of *Giuliano di San' Gallo*, who seems in this building to have made a sudden *start* towards the best style of Italian architecture. It is upon the plan of a Greek cross, with a very beautiful centre cupola. The high altar, by *Antonio di San Gallo*, is well planned and decorated; the principal defect in the building is its general want of religious character. It might be a hall.

The ancient *Palazzo Pretorio* has been converted into a prison, its fine Gothic windows stopped up, and the whole building miserably degraded. In no part of Italy are the ancient monuments of the country more neglected than in Tuscany. This building was originally the Palazzo of the great Guelph family of *Guazzagliotri*, and, even in its present state, is remarkably interesting and characteristic.

The *Collegio Cicognini* has a fine Italian front. It is an ecclesiastical seminary.

The ancient walls of Prato are fine of their kind: the *Castello dell' Imperadore* was built by the Ghibellines for the purpose of defending the cause of Frederick II.

Santa Maria.

Campi, a very flourishing borgo, in a rich but unhealthy alluvial soil. It has a fine old machicolated castle. The *Casa del Comune* is curiously carved with the armorial bearings of the magistrates. The church, of the 12th century, has been miserably disfigured by whitewash and alterations, so that its original features can hardly be discerned.

1½ FLORENCE. (p. 485.)

ROUTE 44.

LUCCA TO PISA, EMPOLI, AND FLORENCE, 8 posts.

Immediately upon leaving Lucca, you enter upon a most fertile and lovely country, abounding with olives of the most noble growth. All this road continues of the same beauty, hills rising on either side; deep and umbrageous tufts of olives, soil of exuberant fertility; and a peasantry, enjoying the highest degree of comfort; healthy, robust, and wholly ignorant of that pinching poverty and miserable degradation which, amongst us, is the *reflex* of manufacturing opulence. They are energetically industrious; their cultivation is almost wholly by the spade; and a population of 470 individuals to the square mile is maintained by agriculture in prosperity and ease. They are proverbially honest and trustworthy: crime is almost unknown. These observations may indeed be applied to the whole of the Tuscan peasantry.

Pass by *Montuolo*, a village with

rather an interesting ancient church. About a mile further is the Castle of *Monte Carlo*, a large and once formidable stronghold. Above it is a tower, upon a fine olive-covered hill; below is the village of *Ripafratta*, and the river *Serchio*, the pass between the castellated rock and the river being most picturesquely closed by a fine ancient tower. The prospect here is pleasantly varied; villas in the plains, sparkling and bright; hamlets scattered amongst the rocks and woods on the left. The road then opens upon the Val' d'Arno, commanding a fine view again, the hills retiring in beautiful forms, terminated by the castellated point of *Monte Diero*.

At *Ripafratta* you quit the Lucchese territory, and enter, or rather you have entered, upon that of Tuscany, marked by the doganas on either side, with respect to which we have to report, as before, that the trouble occasioned by the transition is next to null. *Ripafratta* is a good specimen of castellated architecture, beautifully overgrown with vegetation; and the hill upon which it stands is evidently that which Dante describes as interposed between the rival territories, and which the unhappy Ugolino mentions in the dream with which his misery commenced.

"Questi pareva a me maestro e donno
Cacciando 'l lupo e i lupicini al monte
Per che i Pisan veder Lucca non ponno."
Inf. xxxiii. 27—30.

"This traitor seemed, as huntsman, to pursue
The he-wolf and his young ones to that steep
Which shuts out Lucca from the Pisans' view."

Pagnano.
Le Molina.
Rigoli.
Corliano.

Bagni di San Giuliano. — The bath buildings make a very good show, and the situation is very agreeable; but the *Bagni di Lucca* have all the fashion and all the run of company. The water is exceedingly limpid, varying in heat from 12 to 31 degrees of Réaumur. It contains, in very small portions, carbonate of lime, magnesia and sulphate of soda, magnesia and lime, and also carbonic gas. There are twelve private baths, which have been classically named after the heathen gods; and one for the poor. As might be expected, many Roman remains have been found here.

2 Pisa. (Inns: *Albergo dell' Ussero*, kept by Peverada; an excellent house in every respect. Signor Peverada, who speaks English well, is agent to Messrs. Barclay and Co., and is a trustworthy and most useful man of business.—*Le tre Donzelle*;—*La Colomba*: good and moderate. A carriage may be hired for four persons from Pisa to Florence for 5 scudi, or 28½ francs: the time occupied is 8 hours, changing horses twice on the road.—Dr. Saunders, an experienced English physician, practises at Pisa.)

The climate of Pisa is remarkably mild during the winter. With respect to healthiness, there is, as usual, a considerable difference of opinion. The quantity of rain which annually falls here much exceeds the average of Florence on the one side, or of Leghorn on the other. The water of the Arno is not considered as salubrious, and that of the wells and springs near the town is hardly drinkable; and the frequent epidemic diseases anciently prevailing in Pisa in the middle ages, and its then general unhealthiness, have been, and not without much probability, ascribed to the bad quality of this most useful element. This inconvenience has been, however, entirely remedied by the care and munificence of Ferdinand I. and Cosmo II. A watercourse has been formed from the *Valle d'Asciano*; at first by channels passing underground, and afterwards along an aqueduct of more than a thousand arches, extending upwards of five miles in length. This is completely a Roman work, both in design and in magnificence.

Near the city, which it enters on the south-west side, the arches are about 40 feet in height, and in some parts they have acquired a most deceptive colouring of antiquity. There are eight reservoirs of *depuration*; and it is curious to contrast the science and skill of this aqueduct with the rudeness of our *New River*, made much about the same time.

If the traveller from England were merely to see *Pisa la Prudente*, and then return home again immediately, seeing nothing else, the time, trouble, and expense of the journey would be well bestowed. The noble group formed by the *Duomo*, the *Baptistery* the *Campanile*, and the church of the *Campo Santo*, rise in solemn tranquillity from the green meadow of close shaven turf, apart from all the ordinary habitations of mankind. The tower, the temples, and the sepulchre, form a city of their own; their forms standing out in the yellow glory produced by the full effulgence of the Italian sun and sky. There are few buildings of which the forms are more familiar to us from prints and drawings and models; yet there are also few which can be so little understood or appreciated until the reality has been seen. This is partly owing to the lovely tint which the chequered marble has assumed, and to the varying play and effect of light and shade produced by the numberless columns and arches by which all the buildings are surrounded, and which, at every hour of the day, produce new combinations of dark shadows and bright lines. Sometimes the little column is seen marked by the narrow line of perpendicular light starting off from the sober purple or grey of the stone; and sometimes the shadow of the column is spread along the wall in dark transparency. Something of the same effect is produced by Lincoln Cathedral; and, indeed, it is not at all improbable but that the mode of ornament adopted at Lincoln, was taken in some measure from *Pisa*; but, in *Italy*, the colouring gives an additional charm.

There is another reason why no representation of Pisa can convey an accurate idea of the buildings; and this is, that almost every stone tells its own story. As you walk round the cathedral, you see, in the fragments of inscriptions worked up in its walls, the history of the decline and fall of Rome. The characters of these fragments are beautifully cut; some are of the largest size; and the stone is beautifully mellowed by time. Some of the inscriptions are inverted, some are divided, and no connected sense can be extracted from them; but with the usual industry of antiquaries, we have pages of commentaries upon each imperfect line. Some antique basso-relievos are also employed in the same manner. Of these, the most curious, is the one used as the jamb of a window near the apsis. It is in the imitative or pseudo-Egyptian style of Adrian's age, representing a Pharos, with a galley and rowers on either side; and it is very remarkable, that this singular basso-relievo, which must have been placed so oddly, standing upon one end, at the period of the original construction of the *Duomo*, was repeatedly copied in the middle ages, and adopted as a species of type of the *Porto Pisano*, now abandoned by the waves.

Pass on now to the magnificent façade, and you will read the chronicles of the Pisan victories, of which this temple is a votive monument. In one, it is recorded, how at Palermo the Pisans won the spoil from the Saracens, 1063. — Guido, the Archbishop, addresses you in another, and tells you that in 1064 he laid the first stone, Alexander II. being pope, and Henry IV. emperor. But of these memorials, none perhaps are so interesting as those which identify the architects by whom the pile was raised. In the front of a sarcophagus, certainly not antique, only a most curious me-

diæval imitation of the antique style, is the epitaph of *Busketus*, written in elegiac verse, comparing his skill to the ingenuity of Ulysses (disguised by a strange periphrasis as the Dux Dulichii), and to the art of Dædalus. This epitaph has occasioned a most vehement controversy. From the time of Vasari downwards, and perhaps earlier, a misconstruction, as it should seem, of the epitaph, has caused *Busketus* to be considered as a Greek; and there are not wanting traditions that he was sent from Constantinople. Others maintain that he was not only an Italian, but a Pisan; and inasmuch as our information concerning him is confined to the simple fact that his contemporaries ascribed to him the main merit of the building, the elements of the controversy lie in a very narrow compass, and both parties are compelled to *retrencher* themselves upon his name. "Must not *Boschetto* be ours?" say the Italians. "But can *Bouskeptos* be any but a Greek?" reply the Philhellenes. Yet, in standing before the building, there would seem to be less reason for the dispute, for it is entirely destitute of any real Byzantine character, and is evidently the result of one inventive and creative mind.

What *Boschetto* appears also to have excelled in, were his mechanical contrivances; and another inscription relates how he invented an engine by which ten maidens could raise the load of a thousand oxen; and so anxious were they to preserve the memory of this fact, that it is twice recorded on the sarcophagus in small characters, and again, in large type, on another part of the edifice. Yet *Boschetto* was aided in his works: the inscription over the principal portal seems to claim for *Magister Rainaldus* the merit of the building; and hence he has been supposed to be the partner of *Boschetto*; but the Magister was the sculptor, and what he asks is the credit due to him for the decorations of that portion of the edifice. These are singular: the sculptures have remarkably little Roman tradition about them; and whilst the foliage is executed with great skill, the human figures are of the rudest form. Over the door are some curious mosaics. Amongst the figures which they include, are two of the Signori of Pisa, *Jacopo d'Appiano* and *Gherardo* his son, curious for their costume.

The very ancient and singular original bronze doors of the Duomo were destroyed by the great fire, which, breaking out in the night of the 15th of October 1596, did so much damage to the building. A plumber, as usual, was the cause of this disaster; and without accusing Maestro Domenico di Lugano, of wishing to emulate Erostratus, he has acquired the same species of immortality. In some respects, the mischief done by the conflagration was irreparable; yet, on the whole, never was such mischief repaired with less injury to the general character of the building. This condition, viz. conformity to general character, which our modern English restorers of ancient buildings so often forget, is of far more importance than correctness in the minute details; and hence, the present bronze doors, modelled in 1602 from the designs given by *Giovanni di Bologna*, do not in any wise appear discrepant from the portals which they adorn. They were executed by the best workman of the age, *Mocchi*, who cast the noble statues at Piacenza, *Francavilla*, *Tacca*, *Mora*, *Giovanni del' Opera*, *Susini*, and *Pagani*. The centre doors contain eight compartments, the history of the Virgin from her birth to her glorification; the right and left doors six each, the history of our Lord; and each compartment, besides the historical representation, has a device or emblem allusive to the history. These emblems belong as much to literature as to art, and to a class of literature which is now out of fashion; but which never-

theless may be studied to great advantage by the modern artist, particularly with a view to their application in painted glass. Some are quaint, but generally they are very clever. The basso-relievos are only inferior to those of the Baptistery at Florence. The dado of the south side of the Duomo has a very curious string-course of masks and animals. In the transept called the *Crociera di San Rainieri* is the only bronze door which escaped the fire, and by which we can judge of those which were destroyed. It contains twenty compartments from the Gospel histories, in rude but bold relief.

The whole building stands upon a terrace ascended by steps, adding much to its majesty; and, with the exception of the light and elegant Gothic arches which encircle the cupola, forming, as it were, a crown, out of which it rises, the whole of the exterior is of unaltered Romanesque, which, as far as we can recollect, is the case with very few buildings of equal magnitude.

Passing from the brightness of the outward scene, in which the golden glow of the marble shining in the midday sun is almost overpowering, you are hardly prepared for the coolness and sweetness of the subdued air, and the dim light magically pervading the interior of this impressive sanctuary. Strangely as it has been put together, the relics of Roman art compacted by Barbaric architects, and the void created by the devouring flames supplied by the artists of the Grand Ducal age; yet, in spite of all this, it seems as if there were nothing to desire, nothing which you could wish to amend. This unity, without doubt, arises from the ability of the general plan. Five aisles are supported by a forest of columns. These are all Corinthian, the shafts of granite or different coloured and precious marbles. In the transepts are some of Parian marble, which has been *pieced* with Carrara; the difference of the grain is very remarkable. The walls above the arches are striped of blue and white marble. This shows that no paintings were contemplated; a fact not without importance. The arches of the nave are circular: in the side aisles they are pointed; but this tinge of Gothicism, of which it would be important to ascertain the date, is lost in the general Romanesque character of the building. The roof, added after the fire, is flat, with compartments and rosettes, richly carved and gilt, replacing one, which, from the descriptions preserved of it, appears to have resembled those of Peterborough and St. Alban's. Some of the original mosaic pavement remains in front of the choir. It is like that of Lucca, and even more similar to what we have in the Confessor's chapel in Westminster Abbey.

The windows, excepting those of the clerestory, are filled with stained glass of gem-like brilliancy, aiding in the effect of the tempered light. Some portions are copied from the subjects in the Campo Santo. These windows give great completeness to the view of the interior: and yet, so wonderfully are the modern Tuscan amateurs insensible to the value of the works of their ancestors, that it has been repeatedly proposed to have this ugly Gothic glass removed. There is no eastern window, as amongst us, but the perspective is terminated by the gold-grounded mosaics which fill the vaulting of the apsis. In the centre is the gigantic figure of our Lord, "Ego sum lux mundi" inscribed upon the volume which he holds, as it were looking down on and protecting his faithful below. The Virgin and St. John are on either side: all are gigantic, and the effect is most grand and sublime. These mosaics are not in the Byzantine style, but are purely Italian as to origin, and not of early date, having been completed in 1320; and they afford a remarkable, though not by any means a solitary example of the retention, under peculiar circumstances, of archaic

styles of art, so as to perplex and puzzle the historical inquirer. The artists are, to a certain degree, contested. Perhaps the best opinion is that which ascribes the designs to *Cimabue*, and the execution to *Frate Mino da Turrita*, *Andrea Tafi*, *Gaddo Gaddi*, and *Vicino*, the scholar of Gaddi: at least there appears to be no other mode of reconciling the conflicting accounts from which the evidence is to be gained.

The falling of the roof of the nave damaged or destroyed many of the ancient works of art which it contained. Amongst these, was the pulpit, the masterpiece of *Giovanni di Pisa*. Some portions were saved from the general crash, and these form a part of the present pulpit: columns of porphyry and brocatello standing upon lions, imitated from the antique, and such as are seen on sarcophagi, and the four statues of the Evangelists. Near the door are the remains of a fresco attributed to *Bernardo Falconi*. They have much expression, and are curious as showing how the building was adorned before the fire. The designs of the twelve altars in the nave and transepts are attributed to *Michael Angelo*; the execution to *Stagi* of Pietra Santa. The first point is dubious, the second is certain. They unite great simplicity in the general design to the greatest variety in the details. If Michael Angelo gave the architectural elevations (for it is not at all probable that he would have been asked to do more), all the filling up is by *Stagi*, whose fancy, delicacy of taste, and *vaghezza*, are, in this style of art, all but inimitable.

Other works of *Stagi* are in different parts of the cathedral: the *Altar of San Biagio*, in the most beautiful cinque-cento style. The statue of the Saint is by *Tribolo*, who began working here, but who ran off, being dissatisfied with his pay.

The Altar of Saints *Gamaliel*, *Nicodemus*, *and Abibon*, whose relics were presented by the "pio Goffredo" to the Pisans, in grateful acknowledgment of their services, is also by *Stagi*. Most delicate and tasteful are the arabesques and foliage, intermixed with masks, monsters, as neat as if they were modelled in wax, and yet with the utmost Grecian purity.

In the chapel of the *Annunziata* are also remains of the work of *Stagi*. The altarpiece, by *Francesco Mosca*, an artist of whom very little is known, is of rare beauty. It represents Adam and Eve: the Serpent, according to the rabbinical tradition so universally adopted by the Tuscan artists, has the head of a female. The altar is covered with chased work of silver, given by Cosmo IV. This is covered, but will be shown on application to the sacristan.

The choir and apsis are the parts which suffered least from the fire, and have a vast variety of ornament, accumulated by time. Of the gigantic mosaics, we have already spoken, and they are, perhaps, even more awful when seen immediately above you than at a distance. The interior of the cupola is splendidly painted by *Riminaldi*, certainly the best artist of the more recent Pisan school. He died of the plague in 1630, at an early age; had he lived, he might have rivalled some of the proudest names of the earlier age. By *Mecharino of Sienna*, otherwise called *Beccafume*, whose works are of the greatest rarity out of his native city, is a series, whose subjects include the Finding of Moses, St. Matthew, St. Mark, and several others. There is a species of fancy approaching to extravagance in these compositions, and an exaggeration of anatomical knowledge; yet they are very masterly, and remind you of Michael Angelo in design, and of the Venetian school in richness and depth of colouring. *Ghirlandaio's* frescoes have been much restored. The *intonaco* fell off in great pieces, and this, and some of the other damage sustained by the Pisan frescoes,

is attributed to the bad quality of the lime. The groups of angels are lovely in design. — Four figures by *Andrea del Sarto*, Saints John, Peter, Catherine, and Margaret, are in his best style, the most beautiful and graceful nature, not passing into ideality: they are admirably seen. — The inclosure or parapet of the choir is, in part, formed of four ancient and two modern basso-relievos: the first are by *Frate Guglielmo Agneli*, the pupil of Nicolo di Pisa; he has not the grace of his master, but they are nevertheless very remarkable as showing the general excellence of the Pisan school. The *High Altar*, a ponderous but gorgeous pile of rich and elaborate marbles and lapis lazuli, was erected in 1774. But the foundations having sunk considerably on one side, the front was rebuilt in 1825. This settlement of the high altar, standing so close to and so nearly in a line with the campanile, seems to show the nature of the soil. Above are the figures of our Lord with Angels, by *Giovanni di Bologna*. On the right of the column of porphyry, with a most fanciful capital by *Stagi*, flowers, foliage, angels, pierced and undercut with the utmost freedom and the utmost neatness, with as much purity of design as an antique gem, and as much sport and playfulness as the grotesques of the 10th century, Opposite to it is another corresponding, by *Foggini*, who possessed great mechanical skill; in this capital he has vied with the antique, and has produced a work of almost equal excellence. The woodwork of the stalls of the choir, with their rich *intarsiatura*, is amongst the best specimens which we recollect of this branch of art.

Besides the paintings which we have noticed, there are many others of great merit. — *And. del Sarto*, St. Agnes; very beautiful: as is the name, so is the expression of the saint, perfect purity. — The Adoration of the Virgin, dark and discoloured, but fine. — The Virgin, St. Thomas, St. John, and St. Francis: the arrangement of this pyramidical group is fine, though formal. Andrea died whilst he was employed upon this piece, which was finished by his disciple *Sogliani*. — By *Christoforo Allori*, the Virgin in Glory, surrounded by female saints and holy women: one is a repetition, or nearly so, of his celebrated Judith in the Pitti palace, a picture of fine effect. — *Venturi Salimbeni*, the Celestial Hierarchy. There is much fancy in this interesting picture; the draperies, also, are clever; but the most defective figure is that of the Archangel Michael: all the others are well imagined; in this one the artist has completely failed. — *Pierino del Vaga*, a Madonna and Saints, begun by him; but he did not keep to the work; and, having frequently absented himself, it was given to *Sogliani*, by whom it was finished. When *Pierino* returned, he was so much incensed at this well-deserved slight, that he entirely threw up his engagement, and left unfinished the other paintings which he had begun. — *Lomi*, six large paintings in the style of Allori. — *Passignano*, a fine, though injured picture of the Triumph of the Martyrs. — *Cignaroli* (1706—1772), two large pictures of legendary histories, in a very fine style, and quite above his era. — *Vanni* (1565—1610), Angels with the Holy Sacrament of the Altar, Doctors of the Church below, injured, but fine. There are very many other pictures, and some quite of modern date; and all, whether better or worse, are remarkably well placed and planned. A painting called the *Madonna dell' Organo*, the object of that misplaced devotion which the Church of Rome so equivocally and weakly tolerates, is kept under lock and key, and cannot be seen without special permission. It is a Greek painting, and was venerated at Pisa before the year 1224, and may possibly be as old as the first foundation of the present building.

The Duomo was once very rich in monuments, but some were destroyed by the fire, others have been injudiciously removed to the Campo Santo. Of the more ancient, there remains that of Archbishop Rinuccini (died 1582) by *Tacca*. The figure of our Lord, of bronze, is well designed, and, like all *Tacca's* works, an excellent casting.—Amongst the modern works, the tomb of Cardinal Francesco d' Elci, erected in 1742, and the work of *Vacca* of Carrara, is respectable; but the allegorical statues are poor and unmeaning.—The white marble vases for holy water are peculiarly elegant. Upon one is an exquisite group of a Virgin and Child, after the designs of Michael Angelo, and executed under his inspection by one of his pupils.

The bronze lamp suspended in the nave, and of fine workmanship, is said by some, to be by *Tacca*; by others by *Vicenzo Possanti*. According to the well-known story, this lamp suggested to Galileo the theory of the application of the pendulum. Most numerous are the objects worthy of remark in this noble building, respecting which we must, on quitting it, repeat the remark, that it produces the most satisfactory, and in some respects unparalleled, effects of unity and magnificence.

The *Campanile* is more usually called the "*Leaning Tower*;" but let this name, if possible, be forgotten, for it does not convey anything like a real notion of the bearing and form of the building; it is *not* a *leaning tower*, but a *contorted* or *twisted* tower. Like a tree, which, springing out of the shelving side of a rock, strives to become perpendicular, and bends its trunk by force of vegetation: so accordingly have the architects, as they proceeded in their work, after the first sink, endeavoured to right the building. The consequence has been an irregular curvature in this great trunk, and an irregular connection of this irregular curvature with straight lines, which no perspective view can represent accurately, and which could not be modelled without the greatest attention and nicety.

Even if the subsidence of the altar of the cathedral did not so distinctly reveal the treacherous nature of the soil, nothing but the love of a paradoxical marvel could ever have given rise to the theory that *Bonano* of *Pisa* and *Wilhelm* of Inspruck, when they laid the foundation in 1174, could ever have intended that their skill should be displayed by a distortion of the beauty of the structure which they raised. The design of this *seven-storied* circular tower—seven storied, for the eighth was an after-thought, and added by *Tomaso Pesaro* about 1350—is a very curious proof of the manner in which these mediæval architects studied the monuments of Roman magnificence, and, studying them, applied these models freely, so as to meet the exigencies of their own age. In this case, what they adopted was a very bold and masterly adaptation of the general notion of two of the great marvels of Rome, the *Coliseum* and the now destroyed *Septizonium*. This last building consisted, in its original state, of a species of tower, surrounded by seven stories of open Corinthian porticoes, one above the other. It was probably of the Lower Empire. Now, what the mediæval architects did, in the case of the Campanile, was, to unite the conception of both these buildings: they took the orbicular form of the Coliseum, and the towering height, *seven* stories, and open porticoes of the Septizonium, connecting them, not by architraves, but, according to the Romanesque fashion, by circular arches, which again they borrowed from the Coliseum. The capitals of the columns are curiously varied, generally corinthianised, and all apparently made for the building.

That the building should have given way must be the subject of great re-

gret, for if we could right it, the elevation would be of perfect beauty. There are some slight ornaments in the basement, in which the arches are solid; mosaics, and a few sculptures, amongst others a copy of the pseudo-Egyptian basso-relievo in the jamb of the window of the Duomo, and which, it is supposed, was adopted as a type of the Porto Pisano, a conjecture resting rather upon conjecture than upon any proof. *This* was evidently made for the building, the stone being a portion of its periphery. An inscription also has been added, commemorating the recent congress of the Savans.

The Campanile not only leans, but has sunk down altogether into the ground. The foundations appear to have cut into a vein of quicksand, and it has sunk so much that you could not see its base, were it not for the excavation round it. On the summit are seven heavy bells, arranged certainly with the view to trim the boat, the heavier metal being on the side where, at any rate, the weight would least precipitate the fall of the building. These bells, of which the largest weighs upwards of 12,000 lbs., are remarkably sonorous and harmonious. The best toned is the fourth, called the *Pasquareccia*; yet, how often must its tone have grated upon the ear; for it was this bell which was tolled when the criminal was taken to the place of execution. It was cast in 1262, and has many ornaments, a figure of the Virgin, and the devices of Pisa. The bell-founders of this city enjoyed great reputation. The prospect from the summit of the Campanile is singular and interesting. The city and the surrounding plain are seen spread out in their full extent. The Mediterranean, Leghorn, with the hills of Monte Nero near it, studded with its white villas, and the Island of Gorgona in the far horizon, and in fine weather even the Islands of Capasaja. In other directions, the fine hills of the Lucca frontier, the baths of San Guiliano, and the Certosa, further north, and the rugged chain of Alpi Apuani. In clear weather, it is said that Corsica may be discerned. It requires, however, no small share of passive courage to enjoy the prospect. During the whole ascent of the 290 steps, which wind through the distorted cylinder, sometimes leaning one way and sometimes another, you feel as if you were on the deck of a rolling vessel, whose planks sometimes seem to meet the feet, sometimes to fly away from them; and when you reach the open summit, giddy and confused, and stand upon the crest, the single iron bar, forming the handrail, seems quite inadequate to protect you from dropping down the precipice. When you have descended the dizzy well, and stand before the open doorway, a singular optical delusion is produced; the inclined jambs of the doorway seem perpendicular, while the perpendicular columns and windows of the Duomo, seen through, seem inclined.

The *Battisterio*, undertaken as a national edifice by the Pisans, is the work of *Maestro Diotisalvi*, begun in the month of August 1152, and finished, as to the main part of the structure, in 1156. It is a circular fabric, glowing with rich and yellow tints, surmounted by a cupola. The whole rises with wonderful grace from the green sward, and the semi-castellated appearance which the bulk acquires from its solidity, adds to the lightness of the more delicate colonnades and pinnacles with which it is surrounded. Portions of the upper story are Gothic, not such as we see at home, but yet full of picturesque sentiment.

Though a century later than the cathedral, *the Battisterio* is pervaded by exactly the same feeling. The play of light and shade upon this circular building produces an effect of extreme richness and variety. The ancient form of the baptistery was an octagon; and *Diotisalvi*, in departing

from this primitive type, has struck out a new style, not a traditionary continuation of Roman art, but an imitative revival: and in some of the portions, as, for example, the architrave of the western door, it is difficult to determine whether the foliage be mediæval or a well-adapted fragment of ancient art. The principal sculptures of the exterior are on the eastern doorway. They represent the martyrdom of St. John the Baptist, together with three larger statues. The columns are all elaborately worked. The thirty Gothic pediments above each contain imagery, and the details would fill a volume. The interior is a noble circular church; and without entering into the much-mooted question of round churches, we believe they are somehow or another connected with these baptisteries. The capitals of the eight noble granite columns are copied from the Corinthian, boldly conceived, but rather rudely executed—a classical language spoken by a barbarous tongue: some of the pilasters approach the Composite; one has a representation of a hunt, the usual allegory of the pursuit of the soul by the fiend. The shafts are antique. The lighting of this building, story upon story, is admirable; so is the echo. "The sacristan calls it a *cosa stupénda*; and his sonorous voice does full justice to the harmonious reverberation." — *MS. Journal.* One arch is curiously filled in with tracery. The pavement before the altar in mosaic, concentric circles and orbs, and the flowing patterns of serpentine, verd-antique, and porphyry, much like that before the altar at Westminster, has the effect of a rich carpet. Other parts of the pavement are filled with the foot-worn and time-worn monumental marble figures, carved in bold basso-relievo, with arms and inscriptions, exceedingly valuable for costume. They are principally of the 14th and 15th centuries; and, where the countenances are discernible, have much character. Amongst them is one which is singular: it is that of *Andrea Baldo*, one of the wardens of the church in 1458, a grand fellow in his time. In the centre of the building is the noble font, whilome used for baptism by immersion, about 14 feet in diameter. The basin would contain six or eight full-grown people. At the alternate angles are four small basins, whose exact use has not been ascertained. The lower mouldings are of brocatello; the vessel itself of marble. The ornaments are rosettes carved in the stone and filled in with coloured stones, lapis lazuli, and many others of great richness and splendour. The bottom of the font is ornamented in the same manner. The altar and the inclosure around, are all decorated in the same style of inlaying, which appears to have been peculiar to Pisa in the 13th century; an art which, after lying, as it were, dormant, suggested the *pietra dura* work of Florence. From the centre of the font rises a pillar, supporting a figure of St. John attributed to *Baccio Bandinelli*, but it is not worthy of his name, it is edgy and poor. In Italy, where there are so many objects excellent as works of art, one is occasionally put out of temper by such ascribings to great names of things which the *names* never would have owned.

The great ornament, however, of this building is the pulpit, or rather the pergamo, or reading-desk, by *Nicolo Pisano*. This work, erected in 1206, was so much prized that it was placed under the special guardianship of the law; and during the holy week, the *Podestà* was sworn to send one of his officers with a proper guard to preserve it from injury. It is a hexagon, of (as we were about to say) oriental alabaster; but even upon this point, which might seem not to offer much difficulty, there is a great diversity of opinions; some say it is of Parian marble, others of Carrara. It rests upon nine pillars, that mystical number; that is to say, seven for the

pulpit, one at each angle, one in the centre, and two supporting the staircase by which it is ascended. There are two marble desks, one for the Gospel, another, lower down, for reading the Epistle. The first, projecting from the side of the pulpit, is itself in the shape of a book, and supported by a fine eagle; the second, rising from the staircase, rests upon a bracket-column of brocatello. They are quite *models* of desks. The shafts of these columns are of various species, one of hornblende, others of Parian and different kinds of marble; the capitals are a species of Corinthian, slightly verging upon Gothic, worked and under-worked with surpassing delicacy; the leaves of the acanthus expanding with fanlike freedom, instead of clinging to the bell. The alternate columns stand upon lions; the centre, strangely enough, upon St. John and his eagle. These are plainly imitated from similar supporters in the Lombard Cathedral. The arches are circular, but in each is a Gothic trefoil; figures in the Roman fashion are placed in the spandrils of the arches, and the mouldings are, with slight variations, taken from Roman architecture, and which, in truth, is in this instance, the predominant idea. The basso-relievos are the following:—1. The Nativity, treated with great simplicity and grace, exhibiting a purity of design with which we hardly meet again till Raphael's time.—2. The Adoration of the Magi; the grouping in this basso-relievo is admirable, as well as the expression of humble devotion in the kings: the execution of the drapery, also, is of the highest style of art.—3. The Presentation in the Temple; equally beautiful.—4. The Crucifixion; this is the least successful.—5. The Last Judgment; a bold and very extraordinary production. What Vasari says, that it is executed "con pazienza e diligenza infinita," is most true, but it may also be added that there is exceeding variety and talent in the expression of the countenances. Underneath, are the lines recording the date and the name of the artist. The sixth side is formed by the staircase. The columns supporting this structure give it the aspect of a little temple or shrine, and it is altogether a monument of a singular national character, as well as of great beauty.

Nicolo Pisano was the founder of the Pisan school of sculpture; very remarkable from its sudden approach to the beauty of the antique in design, and equally so for the absence of any servile imitation of the antique. Most of the sculptors in this period were either such by birth—for the profession, or rather the trade, was hereditary in families—or had been educated in some kindred craft. The goldsmiths, in particular, constituted the most fertile school; but *Nicolo* was the son of a notary; and, according to the traditions preserved by Vasari, was excited to the higher study of art by the contemplation of the sarcophagi, the "pili antichi," brought from the East, which we shall now find in the Campo Santo. This may be in part true; but no one who considers the character of his basso-relievos, the disposition and treatment of his figures, and the general tone of his works, can doubt but the basso-relievos of the Trajan and Antonine columns were his peculiar models; and that, generally speaking, his type was that which he ascribed to the dominion of Rome: and he found a protector, and perhaps a teacher, in Frederick II., by whom he was employed, and who so entirely identified himself with the ancient Cæsars. *Nicolo* must have attained an advanced age, for his first dated works, and those exhibiting great proficiency, were executed in 1221, and he died in 1277. *Nicolo* was succeeded by his son *Giovanni*; not so happy in his designs, perhaps, as his father, but possessing great grace and sweetness. He died about 1320. *Andrea Pisano*, as appears from the book of the works

of the Duomo, began as the disciple or apprentice of *Giovanni*. He was the contemporary of Giotto, and there is a remarkable similarity between them in the purity of their design, and in the devotional expression which they bestow. *Andrea's* design is also remarkably correct, and he is rarely, if ever, betrayed into the indecency of the nude. He shows in the attitudes and actions of his draped figures a profound knowledge of anatomy. He was a very diligent artist, but a great many of his works have perished; the most numerous and best are at Florence. *Andrea* had two sons, *Tomaso* and *Nino*. They were both educated by their father to his profession. *Tomaso* was not successful. *Nino* had great merit; but having principally worked with and helped his father, not many of his productions can be specifically quoted. Where they can, his talent in representing the yielding softness of flesh is remarkable. *Balduccio di Pisa* seems to have studied under *Andrea*. He has less grace, but much vigour of conception. Being invited to Milan by Azzone Visconti, not many of his works are in his native city; and after him the history of the Pisan school of sculpture merges in that of Florence or Tuscany.

We now pass to the *Campo Santo*. This most celebrated cemetery, which has given its name to every similar place of interment throughout Italy, was founded by the Archbishop Ubaldo (1188—1200). The prelate, retreating from Palestine, whence he was expelled by Saladin, found some compensation for his defeat by returning with his fifty-three vessels laden with earth from the Holy Land. He deposited this acquisition in the ground which he purchased; but it was not inclosed by walls until the present structure was raised in 1278, by Maestro *Giovanni di Pisa*. It is perhaps no exaggeration to call it the finest cloister in the world. Tracery of fairy-like delicacy, and yet upon the largest scale, fills the lofty circular arches. This decoration is Gothic, and much speculation was occasioned by the supposition that it was coeval with the arcade, but it is in fact of the later half of the 15th century, having been completed in 1463, and it was originally intended to have introduced stained glass. This plan was abandoned; and possibly the play of light and shade, varying at every hour of the day and with every passing cloud, compensates for the richness which would have been produced by the storied pane.

Most splendid and interesting is the collection of sepulchral monuments which these walls inclose. The impression which they produce upon the mind is, however, somewhat diminished by the fact, that the greater number do not belong to the place, having been brought from the Duomo and other churches in the Pisan territory. It seems that the Pisans began collecting at an early period, not merely for curiosity but for use, employing the sepulchres of heathenism for the deposit of their departed friends. The Campo Santo had already the aspect of a museum in the days of Queen Christina of Sweden. It is now completely so, owing its richness to the exertions of the late Cavaliere Lasinio, who was justly appointed to the office of conservatore of the edifice, which, during the revolutionary era, he rescued from destruction. Lasinio had all the antiquarian enthusiasm of a Stukely, and his heart and soul were devoted to the augmentation and arrangement of the treasures under his care. "Look at that altar," said he to a friend: "it was used as the support of a font in a church in the country, and I never could get it away, until I persuaded the priest that it was a shame to keep such a piece of heathenism in a Christian church. *E così l' ho conquistato*," concluded he, almost dancing with exultation at the result of his own

cleverness. But although we may be grateful to him for thus preserving the remains of antiquity, still, as we have observed, the *sanctity* of the Campo Santo is impaired by its conversion into a historical museum. With this qualification, the collection possesses the highest interest, as will be judged from a sparing selection of the principal objects which it contains.

Of the sarcophagi appropriated by the Pisans, the finest in point of workmanship, as well as the most interesting as a monument of history, is that which contains the body of the Countess Beatrice. The archæologists are much at variance as to the subject which it represents; and the stranger may exercise his sagacity, whether it be Adonis taking leave of Venus, the chase of the Calydonian boar, or Phædra and Hippolytus. The design is very fine, and the execution of great delicacy, but there is no reason for supposing it to be more ancient than the age of Hadrian, the period from whence, in truth, we derive most of the best existing specimens of Hellenic art.

Several unquestionable Roman sarcophagi are nearly of one pattern, the front covered with a curved or vermiculated fluting; the flutings closing upon a tablet in the centre, with bold figures at the angles. They have generally, with more or less alteration, been adopted as mediæval sepulchres: sometimes armorial bearings are inserted in the ancient wreaths or tablets, or inscriptions in Gothic capitals running along the mouldings or amidst the imagery. Such, for instance, are the following:—Aldobrando del Bondo claims a very fine sarcophagus, on which is sculptured Hercules and Omphale.—That borrowed by the noble family of the Porcari displays exceedingly beautiful foliage only, and therefore was probably an ancient Christian tomb of the earliest period.—Cupid and Psyche twice repeated, river gods and Ganymede, cover the marble which contained the bones of Gallo Ognelli, who, being a magistrate of the republic, also filled the office of Operario of Santa Maria.—Diana and Endymion protected the bodies of Gherardo del Canfera, Paula his wife, and Francesco his son.—Whilst Beato della Pace rests in a tomb ornamented by a Victory or Fame, of exquisite design.—Sometimes the more prominent sculptures have been re-cut or altered in the middle ages: one example, amongst many, may be seen in a tomb bearing the inscription "Biduinus fecit;" and, indeed, most of the ancient marbles belonging to the real old Pisan stock have been thus *utilitised*. Some few examples of a similar nature may be found elsewhere, yet in no other locality can this singular intermixture, which produced much effect upon Italian art as well as Italian literature, be seen in equal variety. There are some curious specimens of the work of the early Roman Christians: thus the favourite type of the Good Shepherd is found upon them, just as in the frescoes of the Roman catacombs.

The statue erected by the Pisans as a token of the gratitude due to the Emperor Frederick I., and originally placed over a doorway in the Duomo, surrounded by a group of his four councillors, as they are called, may yet be seen here in a tolerable state of preservation, though with far less interest than if they had retained their original station. The drapery, particularly that of the Emperor, is skilfully executed, and the details of the costume highly curious. Another imperial monument, the tomb of the Emperor Henry VII., or of Luxenburgh (d. 1312), contrasts singularly from its elaborateness with the simplicity of the Suabian Emperor. Henry was the great protector of the Pisans, and equally the enemy of Florence. The Italians maintain that he died a natural death; the Germans, that a Dominican friar poisoned

the sacramental wafer, — an almost incredible misdeed.

A statue of Hercules, with a lioness at his feet and a cub in his hand, is supposed by some learned antiquaries to have been brought by the ancient Pisans from the ruins of Carthage. It is square, and somewhat "goffo," and exhibits rather a peculiar style. It is provoking, however, to find that other authorities ascribe this ancient statue to a Pisan artist of the 16th century.

Two inscriptions inserted in the walls, containing the decrees of the colony of Pisa in memory of Lucius and Caius, the sons of Augustus, are of great value, illustrating the municipal history of the Roman Empire. They have formed the text for many an elaborate commentary.

A Roman basso-relievo of the Lower Empire, was supposed by popular tradition to represent the delivery of *Migliarino*, a village near Pisa, from a serpent which infested the woods around. The people consulted *Nino Orlandi*, the sculptor; and he, by means of an iron cage or trap, constructed with wonderful art, contrived to capture the beast, and bring him into the city. "*Eccolo!*" said the Domestico di Piazza, as he related the story. The cage is, in fact, the usual Roman plaustrum, drawn by oxen; but there may be some difficulty in identifying their load, which is certainly, though entirely unlike a serpent, yet a strange nondescript: and the compartment in the centre is surrounded by four semi-saurian monsters.

Numerous relics of the 14th century are of the greatest value. The noble sepulchre of Count Bonifazio della Gherardesca, and his family, is amongst the most prominent removed from the now suppressed church of *San Francesco;* but it has lost many of the statues which adorned it in its original locality, and for which loss, as usual, we have to thank the proceedings of the great nation. The general form is purely Gothic, but the details are nearly Roman, particularly in the consoles by which it is supported.

Some very valuable fragments from the Duomo and its adjoining appendages, find here a resting-place. A triplet, apparently representing theological virtues, part of the ancient pulpit, by *Nicolo Pisano*, will increase our regret for the loss of the other portions. The outline of the bodies and limbs may be seen with entire accuracy beneath an ample drapery: and with so graceful an effect, as to show how little it is necessary to resort to the nude for the purpose of producing beauty.

Four basso-relievos from the spandrils of the arches of the same pulpit, representing prophets, scarcely less fine in the expression of the countenances than in the drapery.

A beautiful fragment, by *Giovanni Pisano*, apparently of a pulpit, representing the Seven Sciences, small female figures in alto-relievos, exceedingly clever and expressive. There is *Grammar*, with a child at her knee and an infant at her breast; and *Philosophy*, crowned as the Queen of the Sciences. *Giovanni Pisano's* figures are most chaste and effective.

A small statue of St. Peter, described by Vasari, as then standing upon one of the *Bénitiers* in the baptistery, is remarkable for its expression and the management of the drapery.

The high altar of the cathedral, by *Rinnaldo Pisano*, removed to make way for the present one: rich and playful arabesques in the style of Raphael's Loggie.

Several capitals, dislodged during the repairs of the Duomo and the Campanile, enable the observer to examine the mode of execution adopted in these buildings.

An altar-sereen, by *Tomaso Pisano*, shows a profusion of labour, well applied as to effect. The Virgin is in the centre compartment, six saints on either side. It is remarkable for sim-

plicity of style united to profusion of ornament.

There are perhaps three hundred other pieces of sculpture, of great interest, in this building: but we can only notice the celebrated Bronze Griffon, who, dismounted from the pinnacle of the Duomo, may be patted on the back and examined at leisure. It is strange, how a monument so manifestly the work of Arabian artists, and inscribed with Cufic characters, could ever be supposed to be Egyptian or Etruscan. But though Arabian, it is as clearly not Mahometan, and it is most probably an idol or a talisman belonging to the Druses, or some other of the tribes, who even still secretly reject the doctrines of the Koran.

The Ambulatory is paved with slab tombs of the Pisan families who had the right of interment here, said to be 600 in number. They are generally in low relief, much worn by the feet of generations who have trodden them: and they are very interesting as specimens of costume of different classes of citizens, doctors, knights, merchants, bishops, abbots, all pourtrayed in a style for which we have no exact parallel in England. The dates of these figures are generally between 1400 and 1500.

To describe them would be endless: one, may be particularised as a remarkably fine example. It is the monument of Antonio di Santo Pietro, a famous civilian, 1428. The collapse of death in his countenance is finely expressed: in the spandrils of the arches are books, allusive to his profession. Burials rarely take place here now, but there are some detestable modern tombs, as of Pignotti and Algarotti, and these dreadfully injure the effect of the cemetery.

Let us now turn to the walls of this sacred spot, which may truly, if such an expression be permitted, be called the most desirable of burying grounds; so elegant and light is the Gothic arcade, so venerable the pictured walls and the ancient tombs, and so sweet is the rich and abundant verdure of the earth of Jerusalem, producing its wild flowers in abundance in the cloister garden within.

About the time when the structure was completed, *Giotto* had just finished a painting of St. Francis receiving the stigmata, from which he acquired great credit. It was placed in the church of St. Francis, which then was one of the most favourite places of devotion in Pisa; and the citizens, little as they loved Florence, were yet too high-minded to reject the advantage which they could derive from the skill of the member of the rival community. He began his work with six paintings from the history of Job, forming the commencement of this most singular and unique picture gallery.

It is but recently, that travellers have described the paintings of the Campo Santo otherwise than in terms of dispraise: and until Lasinio called the attention of the government to the preservation of these invaluable monuments of early art, they were not merely neglected, but exposed to positive and intentional injury. Some of the finest paintings of Giotto have been destroyed to make a place for the hideous tomb of Count Algarotti. All are more or less spoiled by damp. Damp sea-air, damp walls, and an "*intonaco*," or plaster, which, probably from the nature of the lime employed, appears to have been peculiarly absorpsive of humidity, have all contributed to the decay. Hence the colours are generally faded; some of the paintings have almost entirely scaled off from the wall, and of others large portions have dropped. Whenever the "*intonaco*" has been thus removed, the outline of the painting is seen drawn upon the wall, in what appears to be red chalk, with great care, and in the earlier portions, with perhaps more freedom than in the finished frescoes. It is said, that when the mortar was still fresh, this outline was

seen through, and thus guided the artist in his work. This is not absolutely impossible; but perhaps another conjecture is more probable, that the artist first sketched the subject on the wall, to judge of the general effect and to adapt it to the place, and that he *then* made a cartoon from which he worked.

But, perhaps, even this general aspect of antiquity and decay adds to the solemnity of the scene; it increases the charm of the soothing tranquillity by which it is pervaded. You walk round and round conversing in thought, with the spectral forms which people this city of the departed; and, important as the paintings may be as specimens of art, they are still more valuable as records of the religious feelings and opinions of the period which they embrace. In the leading portion of the series, the basis of the subjects is found in the Holy Scriptures, as they were read in the monastic paraphrases. From *Hagiology*, or the *Lives* of the Saints, a further comment is obtained. Then we have the more fanciful embellishments derived from poetry, the results of the "Divina Comedia," embodied upon the walls; lastly, the growing effect of the revival of art, and the gradual departure from the ancient types upon which it had been formed.

It will be better that the visiter should examine the pictures in order of artists; though, when he enters, it is not thus that they will present themselves. With few exceptions, they are in two ranges, one above and the other below.

Of the paintings executed by *Giotto*, which comprehended the principal subjects of the life of Job, two only remain:—

1. *The Temptation of Job.*—As usual in compositions of this date, a series of subjects is included in one painting. The first portion shows the tempting demon, whose figure contrasts finely with those of the holy angels, represented as pleading before the Almighty. Beneath, faintly indicated, is a wide perspective of the sea, with islands. The centre is formed by the invasion of the Sabeans, the bat-winged demon soaring above, and bearing the avenging sword. The whole is much injured; and the third passage in this compartment is, in particular, so much defaced that it is difficult to make out the subject. It seems to have represented the destruction of the house where the sons of Job were feasting.

2. *Job visited by his Friends.*—The composition of this picture is more simple and grand than the preceding one. Two subjects are included in it: the first, the conversation of Job with his friends, whose variety of costume and of expression render the figures very remarkable. In the second subject the friends of Job are represented as receiving their rebuke from the Lord. The background is formed almost entirely of architecture. A city, apparently an *idealised* view of Florence, *with* some Roman buildings, is introduced; on the other side, an Italian villa. These paintings are amongst the finest works of Giotto, exhibiting a grace precursive of Raphael; and they obtained so much celebrity when executed, as to induce Benedict IX. to call the artist to Rome. Such having been the known value of these productions, it is inconceivable that, even in the last century, two should have been destroyed, except a few traces, by the erection of Algarotti's barbarous monument.

From Giotto, we pass to a series of which the authorship is much contested, some attributing the paintings to *Buffalmacco*, and others to *Pietro da Orvieto*, about 1339. We cannot pretend to decide; though, if we could venture upon an opinion, we should ascribe them to Buffalmacco.

1. The *Crucifixion* is much damaged, and portions are by other and inferior hands. The group representing the *Spasimo*, or fainting of the Virgin, and the angels above, in various attitudes

surrounding the Saviour, are the best preserved portions.

2. The *Resurrection* and the *Ascension*; good, but retouched. These are amongst the most doubtful of the series.

3. *The Universe.* — A very striking allegorical representation of the creation, representing our Lord as holding the sphere of the universe, delineated according to the cosmology of the middle ages: the earth in the centre, surrounded by the elementary and planetary spheres, the empyrean and other heavens, and the celestial hierarchies, the names being united in Gothic characters. It is curious to observe the same idea adopted in the fine Luini in the Litta palace at Milan (p. 200.). In the lower corners are the two great doctors, St. Augustine and St. Thomas Aquinas. It is fairly well preserved: a short descriptive and devotional poem is inscribed below, very remarkable for its simplicity and Miltonic grandeur of thought.

4. *The Creation.* — Next follows a compartment representing the creation of man and of woman; the temptation; the expulsion from Paradise, and the state of labour subsequent and consequent. In the latter, Eve nursing her babe has great simplicity and beauty.

5. *The Death of Abel.* — The two sacrifices, the death of Abel, and Cain killed, according to the tradition, in a thicket, by Lamech. Very simple in the grouping, but with merit in the drawing, and even yet exhibiting remarkable vigour and effect in the colouring.

6. *Noah and the Deluge.* — The building of the ark, the return of the dove, and the sacrifice after the deluge. Much of the same character as the preceding, but with great truth in the first compartment. The curiosity of the females, leaning upon the open timbers of the ark and contemplating the work, is rendered with exceeding nature and simplicity.

In all these the colouring is vigorous, and the *intonaco* on the whole tolerably well preserved. They are surrounded by a very elegant border in which is introduced the portrait (according to Vasari) of Buffalmacco himself. It is that which divides the Abel and Cain from the Deluge.

Simone Memmi (d. 1344), the painter of Laura and friend of Petrarch (see FLORENCE, *Sta. Marie Novella*), when first called to assist in adorning the Campo Santo at Pisa, began by the (F) *Assumption of the Virgin* over the principal entrance. There is much beauty in the contrast of the movement of the angels with the solemn modesty of the principal figure; and the picture is still in good preservation, and tolerably free from those restorations which are but too apparent in most of the other paintings. This subject is detached from the series, which represents passages taken from the life of St. Rainieri, who, though not generally canonized, was held in great veneration in Pisa, his native town.

2. *St. Rainieri's Call.* — The first in the great series, by *Memmi*, represents the Saint's sudden call from the life of worldly vanity and delight. He is represented as playing, or rather as about to begin to play, upon the *cembalo*, to the gay assemblage of dames and damsels preparing for the *ballata* or choral dance. The female figures, crowned with garlands, are evidently portraits, as well as most accurate representations of the costume of the age, and, with the surrounding architecture, bring the scenes as well as the personages of the Decameron before the eyes of the spectator. The moment chosen is when one of the damsels addresses Ranieri with the words "Wilt thou not follow this angel?" pointing to Fra' Alberto Leccapecore, a man of holy life, who was then passing along the way. Ranieri obeys the word, and follows Alberto to the church of St. Vitus; and here several passages are again accu-

mulated, amongst others, the restoration of his sight, which he had lost by weeping for his sins. This picture is perhaps one of the best subsisting examples of the grandeur and simplicity of *Memmi's* designs; the greater portion, however, has been retouched, but skilfully, and without detriment to the general effect. There is in this composition a curious anachronism: the nimbus surrounds St. Ranieri whilst he is yet in his state of unconversion.

3. *St. Ranieri as a Pilgrim.*—Three passages are united in the next painting. In the centre, Ranieri receives the *schiavina*, or robe of a hermit, the single garment which he wore. The Virgin enthroned, the crescent moon beneath her feet, a star upon her right shoulder (the first of these symbols being an emblem of the immaculate conception), receives his vow. This portion is much damaged. Two most graceful and Raphaelesque female saints have fortunately nearly escaped injury.

4. *St. Ranieri embarks upon a Galleon for the Holy Land.*—This group, also very much injured, is remarkable for singularity of costume and strangeness. The figures are represented holding their noses, as if resisting some ill savour. St. Ranieri expostulates or exhorts, holding up his hands. On the forecastle are three shields, the first obliterated; the second, an eagle displayed; the third a cross *botoné*, or something like it, for it is difficult to express the Italian bearings by the nomenclature of our Heralds' College.

5. *St. Ranieri in Palestine.*—In the third of *Memmi's* paintings we have the visions and temptations of Ranieri in the Holy Land. Our Lord appears to him, as at his transfiguration, between Moses and Elias.

6 and 7. The *Demon disturbing him in the Choir, and retreating discomfited, closing his Ears.* And *Ranieri's Distribution of Alms after his Return from Palestine.*

In these compositions, the identity of the saint and of the demon, both repeated several times, is admirably preserved.

Antonio Veniziano, who died 1384, continued St. Ranieri's history in three paintings of great merit, and which Vasari considered as amongst the most graceful of the ancient school.

1. In the first, which has two compartments, are represented the *Saint's Embarkation* and return to Pisa.

In this portion were introduced portraits of the Count Gaddi della Gherardesca, and his uncle Neri, the Signori of Pisa; but these are now lost, and the painting is almost gone.

In the second portion is the celebrated legend of St. Ranieri rendering visible to the *fraudulent innkeeper* the demon, in the shape of a winged tiger-cat, sitting upon the cask of wine. The delinquent was wont to perform the good act of diluting the noble liquor which he sold, and St. Ranieri first put it out of his power to deny the fact, by pouring some of the article into the fold of his *schiavina*, when the wine passed through and the water remained behind. This is a most dramatic composition, and will strongly remind the observer of the productions of *Retsch*, by whom it may have possibly been studied. The portly host, standing aghast, is the very personification of terror and surprise. Not less characteristic, is the reception of the saint at the table of the canons of Pisa. By the side of the half-starved hermit, the artist has, with a touch of Bocaccian satire, placed the sleekest of the dignitaries.

2. *The Death and Funeral of St. Ranieri.*—This is exceedingly damaged, and very large portions can only be made out from the outlines on the wall. The saint has just breathed his last, surrounded by monks, some weeping, others engaged in prayer, and some with busy or vacant curiosity. In the second compartment, the corpse, upon an open bier, is carried to the tomb.

Here also the variety of action in the attendants, the intensity of *application* in the characters, the angry exertions of a busy group of torch-bearers giving or receiving directions, and the burly importance of the prelate, wielding his holy water sprinkler like a sledge hammer, and evidently thinking of nothing but himself, are all in the strictest sense true to nature, and though approaching to the grotesque, yet without exaggeration or vulgarity. This compartment, however, is in such a state, that we can often only guess at the figures.

3. Lastly, *the Miracles of St. Ranieri worked after his Death*, almost wholly gone; the chief and best figure was that of the mother invoking the saint on behalf of her dying child.

We now take the most valuable series by *Andrea* and *Bernardo Orcagna*, including the *Last Judgment* and the *Infernal Regions*.

The subjects of these very remarkable paintings are represented by the same artists in the Strozzi Chapel in Santa Maria Novella; but, although the general idea corresponds, from the necessity of the thing, still there are many remarkable differences in the conception as well as in the treatment of the details. 1. The *Last Judgment* is wholly by *Andrea*, well preserved, and in every part full of strong and strange expression. The symmetrical arrangement of the groups gives it a degree of simple and awful grandeur. The two great masses of the blessed and the condemned are divided by the ministering archangels. In both are seen an equal proportion of the several ranks and orders of men; the first receiving the invitation to join the Lord with joy, the latter listening to their condemnation with horror, shame, and despair. And in this portion, *Andrea* has refrained from the grave touches of satirical spirit observable in Santa Maria Novella, as well as from the error of Michael Angelo, who, by the introduction of demons amongst the wicked, represents their punishment as having actually begun. The angels dividing the two companies are magnificent. Nothing of its kind can be finer than the stern countenance and attitude of the St. Michael (distinguished by the cross upon his cuirass), one of the three archangels executing vengeance. But it was impossible for an artist of this era to treat such a subject without some strange fancies, and those in which *Andrea* has indulged are sufficiently singular. King Solomon is represented as arising exactly between the good and the bad, and apparently uncertain as to where he should place himself. A monk, who had risen amongst the good, is arrested by an archangel, and carried to the other side; and one in the "abito civile" of Florence, who has risen on the side of the condemned, is conducted to the side of the blessed. It is difficult to appropriate this figure, concerning which no tradition has been preserved. These conceits must not be considered as irreverent, or as indicating any wish to trifle with the subject, but as a homely mode of intimating that no man's state can be known until the final day. An archangel in the centre holds the sentences "Come, ye blessed," and "Depart from me," in either hand; beneath are the angels sounding the trumpets; and in front a third, clothed in a long garment, and half concealing his countenance. It has been supposed that this figure represents the guardian angel grieving at the loss of so many who had been committed to his charge. Higher still are the Twelve Apostles, evidently with reference to Revelations, and the whole management of the composition was probably suggested by some of the mystical commentaries upon that book of Scripture.

2. *The Inferno.*—This was executed by *Bernardo* after the designs of *Andrea*; and the lower portions having scaled off, they were repainted by *Solazzano* in 1530. It is now much

injured; yet the whole effect is terrific. The gigantic figure of Lucifer in the centre is unquestionably suggested by Dante, and so also are some of the punishments; but it is not, as has been fancied, an exact representation of the infernal regions according to the Divina Commedia. The portion exhibiting the most skill is that in which the condemned are represented as frozen "in thick-ribbed ice." The whole teems with exuberance of grotesque fancy.

3. The *Triumph of Death*, by *Andrea Orcagna*. — This has been considered as one undivided composition; but it seems rather a complication of allegories bearing upon the one theme of the destiny of mankind; bizarre, quaint, almost uncouth, but exceedingly striking and impressive.

The subject on the right hand was suggested by the once popular legend of the three kings, who, hunting in a forest, were conducted to three open tombs, in which they beheld the ghastly corpses from which they were to receive the warning calling them to repentance. Orcagna has represented the bodies in three stages of decay; and the three leaders of the proud cavalcade equally display three gradations of sentiment, — light unconcern, earnest reflection, and contemptuous disgust. It is said by Vasari, that the second is the portrait of the Emperor Louis V. or the Bavarian, and the third of Uguccione della Fagiola, the Signore of Pisa. To the second great compartment on the left, the appellation of the Triumph of Death may be more properly applied. The destroying Angel, conceived, perhaps, as Flaxman would have embodied the thought, dark and shadowy with dishevelled hair and bat's wings, is about to level with her scythe a joyous party of youths and damsels, exhibiting what we may suppose the cream of Florentine fashion, the men with hawks on their fists, the women with little dogs, others playing and singing, the scene taking place in an orchard or bower: and here again, we have the images of the Decameron brought before us in the most lively form. On the other side are the wretched, the blind and maimed, the diseased, imploring Death, but in vain, to relieve them from their miseries. Below are those whom she, *La Morte*, has smitten: the rich and powerful, knights and sovereigns and prelates, old and young; the departing souls, represented as new-born babes, seized by angels or demons as they issue with the last breath of the departed. In one of these Orcagna has strangely but effectively depicted the horror of the soul at finding itself in the grasp of a demon. The sky above is filled with angels and demons bearing off the souls to bliss or punishment: the former seem absolutely to float in the air, so lightly and delicately are they pourtrayed, perhaps more completely realising the conception than any similar design: the demons are bearing off their prey to a volcano, without doubt Mount Etna, which, according to the legends, was considered as the entrance of the infernal regions. In the last portion, to the right of the picture, is a subject which has no apparent connection with the rest, unless it be supposed to designate the blessing attendant on retirement from the world. It represents aged recluses, one tending his goat, and another gathering fruit. Vasari bestows high praise on these figures.

The Saints of the Desert, by *Pietro Laurate*.—This compartment is filled with groups, representing the labours and *conversation* of these anchorites, as well as their temptations. One is lodged in a tree; another recluse is receiving food through the window of the cell in which he is immured; some busily employed in basket-making. Sturdy demons are assaulting and scourging St. Anthony. Panutius is resisting the temptation of a fair fiend, by putting his hands into the flame. St. Hilarion expelling the dragon which infested the

mountains of Dalmatia: Hilarion advances, in calm confidence, whilst his companion is about to retreat in terror. The groups are jotted over the wall, as in a Chinese paper-hanging. But, separately taken, they have often much sweetness and skill, and constitute altogether a most singular exemplification of legendary hagiology.

Six compartments were painted by *Spinello Spinelli* of Arezzo. Three are entirely defaced. These were considered by Vasari, who saw them in a more perfect state (though even in his time they were not free from injury), as the best specimens of the colouring and the design of this artist.

The three which remain are sub-objects from the *life of St. Ephesus.*

1. The first is divided into two compartments — The saint *presented* to the *Emperor Diocletian;* much injured; — and the apparition of our Lord, commanding St. Ephesus to desist from persecuting the Christians. Although Gothicised in costume, the artist has evidently profited by the basso-relievos on the Trajan column in representing the group of warriors.

2. *St. Ephesus fighting against the Pagans in Sardinia.* — This, like the preceding, is divided into two compartments, and is unfortunately also much injured. Here is represented the second apparition of our Lord to the saint: the attitude of humility and devotion in the principal figure, and the astonishment of the soldiers who surround him, are worthy of observation. The circumstance of this event taking place in an island is strangely represented by the sea winding at the bottom.

3. *Martyrdom of St. Ephesus.* — In the centre is a strange and unpleasing representation of the saint in the fiery furnace. The most commendable parts of the design are the well-depicted and extreme consternation of the bystanders at the flames coming out against themselves. It is remarkable that whilst in the first described picture the artist was evidently guided by Roman models, in these two last the Gothic taste again prevails.

The *Series of Biblical Histories*, begun by *Buffalmacco* or *Pietro di Orvieto*, was continued by *Benozzo Gozzoli*, the pupil of Fra' Angelico da Fiesola, (See FLORENCE, *San Marco.*) They are, in point of art, the finest, and also by far the most extensive; so that Vasari gives to the work the forcible epithet of "opera terribilissima;" and they employed the painter sixteen years, from 1469 to 1485. We begin with —

1. *The Cultivation of the Vine, and the Drunkenness of Noah.* — We are now arrived at the fulness of art. Gozzoli well deserves the untranslatable name of "grandioso." Without any studied or exaggerated exhibition of anatomical knowledge, his figures display a most thorough acquaintance with the varied action of the human frame. Very remarkable in this respect is the group consisting of the female receiving the heavy basket of grapes from the gatherer of the fruit, standing on a ladder above. The weight is dropping into her hands from his; and you see that every muscle is exerted just so as to sustain the burden, but no more. In the left-hand corner of this fresco is the female figure well known under the name of the *Vergognosa del Campo Santo.*

2. *The Curse of Ham.* — The principal group consists of the Patriarch, his wife, and the object of the malediction. The deepest sorrow is displayed on each countenance. Noah is stern and awful, but without bitterness; the aged mother is agonized; the son seems in heavy affliction. The same feeling pervades all the bystanders: the little children who see the transaction look grave and quiet, as at something which they feel is fearful, though they do not quite understand it. One baby alone has turned away, and begins to amuse itself by playing with a dog. The distance is composed of

a rich landscape, terminating in receding ranges of hills.

3. *The building of the Tower of Babel.*—*Magnificent* as a composition, but so completely unscripturalised (if such an expression can be allowed) that it would seem as if the artist, by departing from all the conventional modes of treating sacred history, had determined to render the subject unrecognisable. Architecture, costume, and, above all, the portraits, give it, however, high interest, in showing Florence in Gozzoli's time. It is to be regretted that the names of many of the persons thus represented are not known. But, fortunately, one very important family group is distinctly recognised; it is that of Cosmo de' Medici, Pater Patriæ, his son Pietro, and his nephews Lorenzo and Giuliano. Politian is also represented as a priest, wearing a *beretta*. All the countenances are singularly characteristic and national.

4. *Abraham and the Worshippers of Belus.*—This subject is partly taken from the Rabbinical traditions intermixed with Scripture, and so widely adopted in the middle ages. One passage represents Abraham as rescued from the fiery pile into which he had *been cast for refusing to worship the* idol of Belus: whilst Nachor his brother, who complied, is consumed. In the background are persons striving and fighting, supposed to indicate the crimes produced by bad government. The firm attitude of the principal figure in a group of warriors standing before Ninus, king of Assyria, is excellent. The architectural compositions, which entirely fill the background, are exceeding rich and varied, and probably convey a correct idea of the general effect of Florentine structures in their highest state of perfection.

5. *Abraham and Lot in Egypt.*—A crowded and rich composition, in which the history of the patriarchs is represented, from the first strife between their herdsmen and the going forth of Abraham.

The group on the right hand, of Abraham, followed by Sarah and others, setting out from a machicolated castle, is full of life and spirit.

6. *Abraham victorious.*—The scene is in the same rich and formal landscape. The two principal subjects are —the rescue of Lot by Abraham,— and the offering of bread and wine by Melchisedec, which occupy the right and the left of the picture. The battle group is executed with great spirit; and here, as in some similar examples, we may observe the effect produced by the study of the basso-relievos on the columns of Trajan or Antoninus, ably adapted to the composition. Towards the centre, where the slaughter of the kings is represented, it is curious to observe the mediæval character preponderating both in the costume and the expression. The patriarch is in the armour of a *connétable* of the times, wielding his mace of arms; in the same martial costume when meeting the King of Salem, from whom he receives the typical offering.

7. *Abraham and Hagar.*—This picture consists of many fine and spirited groups, but which want unity, and appear disproportioned with respect to each other. It is also much damaged in parts. In the portion representing Hagar as given up to Sarah, the artist, with singular disregard to the known locality of the history, has introduced a portion of a city, Florence or Pisa of course, with a fine group in the dress of his times, evidently portraits, though now unknown. The most remarkable group is that of Sarah chastising Hagar, who is afterwards seen at a distance in the desert, accosted by the angel. The whole scene is alive with birds and beasts, oddly disposed among the figures, apparently to give animation to the landscape.

8. *Destruction of Sodom, and Escape of Lot.*—The two passages in this spirited production are combined with

more skill than is usual in pictures of this age. Lot and his family are placed upon a projecting cliff, by which they are brought nearer to the spectator than the inhabitants of the condemned city, who fill the remainder of the picture. The latter exhibit great variety of action, though the prevailing feeling seems rather that of utter despair than of any attempt to escape from the flashes of flame which the ministering angels are casting down.

9. *Sacrifice of Isaac.* — This event, the most prominent portion of the picture, which includes many other passages, is on a different plane of perspective than the rest. Quite in front, is a very natural though undignified group, of the preparation for the journey. In this, as in the other productions of *Benozzo*, the foreshortenings are given in a manner which shows great observation of nature. The composition is divided in the most formal manner by a round-topped tree exactly in the centre. The right-hand side of the picture is crowded with groups — the strife of Isaac and Ishmael, the sending forth of Hagar, the appearance of the angel to her in the desert, and the preparation for the journey of Abraham and Isaac, heaped as it were upon one another, so as to produce a discordant, though a rich effect. As in some of the preceding pictures, *Benozzo* has introduced a rich palazzo.

10. *The Marriage of Isaac and Rebekah.* — In this subject, though literally crowded with figures, they are disposed with much more skill and distinctness than in the preceding. On the right hand, under a splendid loggia, of which the perspective is managed with great skill, is Abraham sending forth Eleazar; here again, if the figure of the patriarch were abstracted, we have an exact representation of the contemporary life of the artist. The central subject, of the Meeting at the Well, the female figures, with pitchers on their heads, are very graceful, and the general conception is that which has been adopted by most subsequent artists. The third division exhibits the Espousals and the Bridal Feast. In the foreshortenings of the train of horses and riders, advancing straight forward and right against the spectator, Benozzo has exerted his utmost skill.

11. *Jacob and Esau.* — Two passages are, or rather *were*, included in this splendid composition, for one of them, the counselling of Jacob by his mother, is destroyed. On the right hand is the birth of the twins; portions of which have been imitated by Andrea del Sarto and by Ghirlandajo. The diligence and anxiety of the gossips, nurses, and visiters, — and it is unnecessary to observe that *Benozzo* has given us a literal transcript of a *gésine* of his own time, — are given with extreme liveliness and fidelity, avoiding, at the same time, the vulgarity too frequently accompanying the treatment of the subject. The nurse of Jacob is exulting, as it were, in the beauty of *her* nurseling over his brother.

Beneath a magnificent triumphal arch, most inappropriately introduced, Esau is seen yielding his birthright to Jacob. In front of a palazzo, which, receding in perspective, fills the remainder of the field of the picture, are the subjects of the benediction of Isaac, and the return of Esau from the chase; but the principal figures, though good, are lost in the architecture and accessories.

12. *Jacob, from his Departure to his Espousals with Rachel.* — A succession of groups, containing some of the most graceful compositions of the artist. Peculiarly beautiful in this respect, are the dancers assembled at the bridal festival. The children and the dogs, who, as usual, help to people the composition, are most lively and true in the design.

13. *Meeting of Jacob and Esau — Dinah.* — In the foreground are introduced, very prominently, three groups of contemporary portraits. Lorenzo de Medici is known. The other groups

are spread over the fields, of which the background is even more than usually rich in landscape and architecture. Much of the fresco has fallen off, and it has been repainted in other parts.

14. *The Life of Joseph*, from his departure from his father's house to his deliverance from prison. Here also the groups representing the passages included in this portion of sacred history are jotted over the field, often interfering with one another. Thus, the casting of Joseph into the well, and the displaying of his garment to his father, are without any separation whatever. The latter group, however, is well drawn, and many of the female figures have much Raphaelesque grace and beauty.

15. *Continuation of the Life of Joseph.* — A splendid architectural scene — if the term may be so used — for the general idea of the buildings, in front of which several actions take place, is evidently suggested by the fixed scenes of the theatres of antiquity. In the centre, in a species of triple triumphal arch, opening into a long perspective of aisles, and at either extremity of the picture are the angles of splendid palaces, supported by columns and arches, closing the scene, while various edifices are seen in the background, amongst others, a cathedral, in which the leading lines of Florence or Pisa are blended. The three main subjects are, Pharaoh declaring his dream to the magicians, the appointment of Joseph as viceroy of Egypt, and his discovering himself to his brothers. Amongst the best portions is the group of the Magicians, or Wise Men, in somewhat perplexed consultation. Many of the countenances are evidently portraits. The foreshortenings of the figures employed in the examination of the sacks are also very skilfully rendered.

16. *The Infancy and first Miracle of Moses.* — In this very grand composition, the architecture also holds a most prominent place. The centre shows the interior cortile of a palace, and the angles are ornamented, as in the preceding subject, with lofty structures. Many of the incidents are taken from the Apocryphal traditions, which in many cases appear, however, to be an emblematical exposition of Scripture. In the first group, the infant Moses is seen taking the crown from the head of Pharaoh, and casting it on the ground. The energetic action of the infant is contrasted with the astonishment of the monarch. Pharaoh's daughter looks on with a smile of approval. In the centre compartments is another of these traditionary incidents; the infant stretching forth his hand on the burning coals, having previously rejected the fruit which had been offered him. In this, Pharaoh's daughter is herself astonished at the result of the ordeal. Two children, a girl and a boy, who are her companions with this and the preceding group, are evidently portraits. In the last division is the changing of the rod into a serpent or dragon. The nearest attendant shrinks away with affright.

17. *Passage of the Red Sea.* — In the background is a wonderful spread of landscape, fine, as far as it can be made out, but in many parts extremely injured, and in others retouched. The best portion, though the least conspicuous, is that of Moses and Aaron with the people of Israel, returning thanks for their deliverance.

18. *The Giving of the Law to Moses.* — Much damaged and badly repainted. The principal groups are collected at either extremity of the picture, between which the view opens upon Mount Sinai. The group of dancing females near the golden calf has graceful figures: the idol, in the foreground, is boldly and skilfully foreshortened.

19. *Aaron's Rod, and the Brazen Serpent.* — On the right hand side of the picture is the examination of the rods of the different tribes. There is much variety of expression and dignity in this group, and the drapery is remarkably

fine. In the centre compartment is the tabernacle. Beyond is Moses, presenting the budding rod to the heads of the tribes, a continuation, as it were, of the first group, and deserving of the same encomiums. Lastly is the elevation of the brazen serpent, here represented as a winged dragon. This picture also has suffered much from time, and more from injudicious repairs.

20. *The Fall of Jericho, and the Death of Goliath.* — Parts of one very long picture, of which the centre portion is entirely gone, and the remainder is much damaged. In the first of these subjects, the foreshortening of the figures in the foreground constitutes their chief merit. In the second, the conception of Goliath is coarse and without dignity: David is better imagined.

21. *The Adoration of the Magi.* — This picture, over the door of the "Capella di Tutti Santi," has been traditionally supposed to be the specimen piece which *Benozzo* produced, when first engaged by the Pisans to undertake this work; but this tradition, like many of the same nature, is now discredited. A numerous cavalcade is seen following the three kings, amongst which may be discovered the real or supposed portrait of Benozzo, a young man with a cap or hood on his head, the last figure on the right hand of the subject. The landscape is fine.

Besides the paintings which we have enumerated, there are some other ancient fragments. The eastern and western walls are decorated with modern paintings, executed in the 17th century by *Ghirlanda* of Carrara, *Guidotti*, and *Rondinosi*. The history of Judith and Esther, Belshazzar's Feast, and the history of King Osias. They have little merit, but it is better to let them remain, than to white-wash them, as has been proposed by some connoisseurs; for, in the general view, they harmonise with the rest of the ornamentations of the building.

The *Capella Maggiore* was added in 1594. It contains some ancient pictures, fragments of the 14th and 15th centuries, and a good *Aurelio Lomi*: a Saint Jerome.

The *Capella dell' Ammanati* is originally of the 14th century. Here are deposited several fragments by *Giotto*, of which the principal are seven heads brought from the Carmine at Florence, and which are curious, as being authenticated by Vasari.

The Campo Santo is kept shut, but it is opened by the custode, who attends for about six hours in the day: he lives close by, and expects a fee of one paul for each person. No drawings of any kind can be made in it, without the permission of the Conservatore.

Pisa retains its ancient boundaries without variation. The old wall which girds the city remains nearly in the same state as when defended by her heroic citizens against the forces of Florence. The Piazza del Duomo is partly bordered by this wall, of which the circuit includes much garden ground; and the destruction of many convents has increased the idle void. These outskirts have therefore a desolate appearance; but the central part of Pisa has not by any means the sepulchral and widowed character which has been attributed to the city; and the *Lungo l'Arno*, a continued quay on both sides of the beautiful river, is peculiarly cheerful. The water of the Arno is not clear; still it is a sweet stream, and harmonizes with the lovely scenery by which it is surrounded. The delicacy of tint, even in the dullest weather, gives an indescribable charm to the whole. Here the traveller will see the peculiar features of the Tuscan cities, the wide projecting roofs to keep off the sun, and the general character of massy solidity and gravity. The grand triennial illumination of the Lungo l'Arno on the feast of San Ranieri (25th May), is the most remarkable spectacle of Pisa, and is celebrated as a species of national jubilee.

Many interesting buildings yet adorn the *Lungo l' Arno*. Near the end of the bridge there are large groups of imposing edifices, and the links of a chain pendant over a majestic portal, with the enigmatic motto *Alla Giornata*, distinguish the *Palazzo Lanfreducci*. If the noble family who thus placed the device intended to puzzle posterity, they have entirely succeeded, for no solution has yet been found. Some say that it is allusive to the name of the church of *San Birago alla Catena*, demolished to make place for the palace; others say that the Count Lanfreducci thus preserved a memorial of some sad and lengthened captivity. The motto itself may be full of instruction, both for good and evil; and the entire mystery as to its origin, as to the motives or feelings of those who inscribed it, adds to the interest which it excites. The design of this palace has been erroneously attributed to Michael Angelo. It is by *Cosmo Pagliani*, grand and impressive, and deriving much additional beauty from the rich yellow tints which the marble of which it is constructed has acquired. There is a small collection of paintings in this palace. Amongst them a fine *Guido*, an allegorical subject — Human Love subdued by Love Divine.

The *Palazzo Lanfranchi* is perhaps more certainly by *Michael Angelo;* the details are solid and good, and, like its neighbour, the mellowed tint of the marble adds much to the effect of the architectural form.

Curiously contrasting with these two palaces is a third, temporarily used as the *Casino de' Nobili*. It is of brick, with triple-headed Gothic windows, carrying us back to the times of the Republic. It is richly ornamented with medallions and foliage, but in a style totally different from the same class of buildings beyond the Apennines.

"On the other, or south side of the bridge, is the *Loggia de' Banchi*, or *Medicean* building, having been erected by *Buontalenti* at the expense of Ferdinand I. (1605). The open arches are supported by pilasters of rustic-work, a style much favoured by the Tuscan architects, and also by Inigo Jones, and this structure might have been by him. Whether this style might not be successfully revived amongst us, is a question worthy of consideration. It would seem (e. g.) to be more appropriate to the entrance of a railroad station than the Doric Propylæum of the age of Pericles." — *M. S. Journal.* This *Loggia de' Banchi* is now used as a corn market; and it forms a fine "tête de pont" to the *Ponte di Mezzo*, which starts from it. It was upon this bridge that the celebrated combat, called the *Mazzascudo*, used to take place, which could hardly be called a sham fight, since it often ended in loss of life or limb. The contest took place between the *North* and the *South* sides of the city, six companies of 80 on each side. The last fight took place in 1807, and it seems likely that it never will be repeated again.

Palazzo del Commune, anciently the palace of the *Gambacorti* family, so celebrated in the Pisan annals. The great Sala has some decent paintings by recent artists.

Palazzo Pretorio, on the first floor of which is the *Academia della Belle Arti*. This was founded by Napoleon in 1812; but his endowment consisted of his patronage, and some wretched plaster casts. The establishment was afterwards placed under the able direction of Lasinio. It contains several curious and some valuable paintings. A very good ancient copy of a destroyed fresco of *Gozzoli*, — Solomon and the Queen of Sheba. — *Giotto*, a Virgin and Child, authenticated by Vasari. A painting in five compartments, the Virgin and Child, and Saints; the centre is by *Giovanni Pisano*, a curious portrait of Dante.

Santa Maria della Spina stands like a lovely shrine by the side of the Arno. It was built in 1230, and is an excellent and unaltered specimen of the

Tuscan Gothic. Delicate tabernacles, and pinnacles, and ranges of beautiful statues, all as richly worked as if they never were to feel rain or wind. The outward sculptures are by *Giovanni Pisano* and his pupils; and, according to a not unusual fancy of the time, you may find out a portrait of *Nicolo* in one of the small statues on the east side. Within, are some of the best works of *Nino Pisano*, —a Madonna offering a flower to the infant Saviour. The expression of tenderness in the Virgin, and of infantine joy in the Child, strongly remind you of Raphael's first manner, — St. John, — St. Peter, — a portrait of *Andrea Pisano*, the countenance strongly marked. There is another Madonna, which Cicognara ascribes to *Nino*, but which is claimed by others for *Nicolo or Giovanni di Pisa*: it is very singular as well as very beautiful. There are several paintings in this small building; the best is by *Razzi*, —a Madonna and several Saints, well and carefully drawn, but without sentiment or feeling. It will (or rather we fear will *not*) appear incredible, that it has been repeatedly suggested to demolish this exquisite building, for the purpose of enlarging the quay and clearing the Lungo l'Arno, but the proposal has been always resisted, by the present government of Tuscany. The noble church of San Rainieri, in the style of the Duomo, was actually so rased to the ground. As it is, Sta. Maria della Spina is sadly neglected; and the substitution of tiles for the lead of the roof has much injured its effect. From the very small size of the building, a comparatively inconsiderable sum would effect its complete restoration.

San Paolo a Ripa l'Arno is another of the Lungo l'Arno ornaments, and very curious as a copy of the Duomo, showing the manner in which, both abroad and at home, the pattern has been set by the principal church in the city or diocese. The main lines and features of the Duomo are found in this church, though with less magnificence, and of course on a much smaller scale. There is a great variety of ornaments on this front, and some portions are perplexing, it being difficult to decide whether they are ancient, or imitations of antiquity. This church has not by any means had the attention directed to it which it deserves from its curiosity and its age: it would well merit a careful illustration, which must probably be bestowed on it by the stranger, for the natives are scarcely sensible of its value. The long perspective of columns, all of granite, with their mellowed marble capitals and columns, produces an effect quite as fine as the best Gothic style. There is much obscurity about the history of this building. It is called the *Duomo Vecchio*, and it has been thought that the present cathedral is, in fact, a copy of *San Paolo*, instead of being the original. The ancient paintings, which once covered the interior, have nearly all been whitewashed.

The *Lungo l'Arno* is closed by the *Torre Guelfa*, which forms a beautiful termination of the view, especially in the long shadows of the evening sun. It is now used as a prison, and is generally called the *Torre dei Sforzati*. It was intended for the defence of the *Ponte a Mare*, the bridge at its foot, and it is also a part of the arsenal, in which some other vestiges of the buildings of the age of the Republic may also be seen.

The *Duomo group* and the *Lungo l'Arno* form two of the principal features of Pisa. The *Piazza de' Cavalieri*, the third, may be considered as the great memorial of the extinction of Pisan independence. In the days of the Republic, it was the *Piazza degli Anziani*, the Forum, as it were, of the Pisans; but when Cosmo I. established his order of St. Stephen (1561), he gave the whole piazza, with its surrounding buildings, in dotation to this institution of pseudo-chivalry. The order was

framed in imitation of that of Malta. The knights bear the same cross as to form, but gules in a field argent, being Malta counter-changed; and in like manner they performed their *carovane*, or expeditions, against the Turkish infidels. This aristocratic institution was, however, unpopular in Tuscany. It grated against the ancient feelings of the Commonwealth, neither did it agree with the commercial spirit of the country; they yet drove a good trade with the East, and did not at all admire fighting their customers.

The *Conventual Church* of the order, is partly from the designs of *Vasari*, and was begun in 1565; but, like all similar works in Tuscany, the building crept on but slowly, and the interior was not concluded till 1594-96; nor was the front added till long after, from the designs of *Don Giovanni de' Medici*, a prince of talent, but who certainly does not shine as an architect: columns clumsily mounting guard, and a stunted pediment, form its principal features. But at all events, the uncouthness of the structure relieves the royal artist from all suspicion of having been helped by any professional hand. The general effect of the interior, a single nave, is impressive. On either side are the Turkish trophies won by the knights, banners, shields, *tugs* (or horse tails), scimitars, poop lanthorns, picturesquely arranged against the walls; and which, with the usual accuracy of showmen, your valet de place describes as having been taken by the Pisans from the Saracens. The details of the architecture are good; but the principal decoration of the building consists in the paintings of the ceiling, executed by the best artists of the later period of Tuscan art, and enclosed in richly ornamented compartments. They represent the following subjects: — *Cigoli*, the Institution of the Order. This is interesting from the number of good and striking portraits which it contains, as well as for the general cleverness of the design. — *Ligozzi*, The Triumphant Return of the Twelve Galleys of the Order from the Battle of Lepanto, in which they took an important share, well coloured, and one of the most spirited of the set. — *Christoforo Allori*, Mary of Medici embarking for France to espouse Henri Quatre. The richly adorned galley, the "Capitana di San Stefano," in which the princess sailed, forms a very prominent object in this gorgeous composition. — *Jacopo de' Empoli*, the Naval Victory gained by the Galleys of the Order in the Archipelago, 1602, when five Turkish Galleys were captured and much spoil gained: though deficient in finish, this painting displays a vigorous tone of colour. — *Ligozzi*, the Attack and Plundering of Prevesa in Albania, 2d May, 1605. — *Jacopo de' Empoli*, Assault and Capture of Bona on the Coast of Africa, 1607, when, amongst other prey, the knights carried off 1500 of the inhabitants as slaves. — "The general effect, as has been before observed, is very brilliant, and the manner in which the painted compartments are set, as it were, in the rich frames, much adds to the general splendour of the building, yet they are not objects to be studied for imitation. A *soffitto* is remarkably ill adapted for perspective representations of groups and views and scenes of this description, which have no kind of adaptability to the position in which they are placed. It is attempting illusion where no illusion can succeed. Still less are their subjects fitted for a place of worship. The 'Sprawling saints of Verrio and Laguerre' are, at least, in their places; but it is far otherwise with the representations of a savage and brutalizing warfare, in which, under the mask of religion, the fullest scope was given to the worst of the natural passions of mankind. With respect to the general treatment of the subjects by these painters, it is curious to observe how evidently they are all influenced by the then recent and

popular '*Gierusalemme Liberata*.' Knights and Turks, prelates and princes, dames and damsels, galleys and castles, are all, as it were, tinged by the verse of the epic; and this is the case with all art whilst it is *living*. It reflects the sentiments of the times and people; but when it is *dead*, it reflects nothing but the artist's toil and unproductive skill."—*MS. Journal.*

The high altar, of rich coloured marbles and stones and gilt bronze, is most splendid, though rather overwrought. It was put up by *Foggini* about 1700. The specimens of porphyry and jasper are peculiarly fine. In the centre is St. Stephen, the protector of the order, who must not be confounded with the protomartyr. On the left hand of the church is a Nativity by *Bronzino*, with the motto, "*quem genuit adoravit*," which, if paintings are admissible in places of worship, ought to be the motto of every painter in representing the Virgin, the very reverse of the "*monstra te esse matrem*," sometimes so unscripturally addressed by the Romanists to her. It is a picture of very great and deserved celebrity, full of figures and of animation. The Virgin, in conformity with the motto, is in an attitude of adoration, attitude and expression touchingly graceful. The drawing, as in all good specimens of *Bronzino*, has much of the character of Michael Angelo; the fault of the picture is that the composition is rather too *disturbed*, and rather disappoints you as a whole.—The Miracle of the Loaves and Fishes, by *Lodovico Buti* (about 1590), is distinguished by the remarkable correctness of the drawing. The costumes are those of the age of the artist, and have much odd variety. A series of paintings by *Vasari* and others in chiar'oscuro represent the principal incidents in the life of the patron saint. They, as well as another *Vasari*, the Stoning of the Protomartyr, are deficient in nature; indeed, none of his pictures here are pleasing; they are stiff and hard, and show curiously how rarely theory and practice can be combined, for Vasari was an excellent judge of the art. The organs of this church are reckoned the finest in Italy.

Never could the handiwork of Vasari have been better spared than in his alterations of the *Palazzo degli Anziani*, now the *Palazzo Conventuale* of the order, which stands close by the church. Of the architecture of *Nicolo Pisano*, not a trace is left. The front is decorated with arabesques in the peculiar style called "graffito," by *Forzori*, executed under the directions of *Vasari*. They have nearly the effect of fresco, but are produced by scratching off the white coat which has been laid upon a black ground, and giving the middle tints by distemper. They are now nearly obliterated. Six bold and fine busts of the six first grand dukes, and also grand masters of the order, are ranged just below the uppermost story. The bust is that of Cosmo II., by *Pietro Tacca*, the scholar of John of Bologna.

The fountain, by *Francavilla*, though small, has singular fancy in the management of his fish-monsters, whimsical, and yet not ludicrous. By *Francavilla* also is the fine statue of Cosmo I. as grand master of the order, in front of the palace.

The *Palazzo del Consiglio del' Ordine* is another of the characteristic buildings of this pinzza. It is of marble, and by *Francavilla*. Like the other palace, it is of the time of the Republic. The great hall is beautifully painted by *Salimbeni*: the colouring is remarkably good.

The *Collegio Puteano*, opposite to the Church of San Stefano, has some faint vestiges of good frescoes. The institution was founded in 1605, by Archbishop del' Pozzo, a Piedmontese, for the benefit of his countrymen studying in the University. Eight are maintained here for four years.

The *Torre delle Fame*, the tower of the *Gualandi*, was situated in this

piazza, by the side of a large modernised archway. No vestiges remain of this building, where Dante has immortalised the sufferings of Count Ugolino. Its epithet is thus alluded to;—

"Breve pertugio dentro dalla muda
La qual per me ha 'l titol *della fame*
E 'n convien ancor, ch' altri si chiuda
M' avea mostrato per lo suo forame
Più lune già."
Inf. xxxiii. 22—26.

"Through a small loophole in that dismal cell,—
(The 'cell of hunger' call'd from my sad fate,
And where some other yet is doom'd to dwell)
Full many moons had shed their broken light."
WRIGHT'S *Dante.*

It would have been interesting to see the hole in that "orribil torre," that "doloroso carcere," which called forth from Dante the bitter and passionate exclamation —

"Ahi Pisa, vituperio delle genti
Del bel paese là dove 'l *sì* suona;
Poi che i vicini a te punir son lenti,
Muovasi la Capraja e la Gorgona,
E facciam siepe ad Arno in sù la foce,
Sì ch' egli annieghi in te ogni persona;
Che se 'l conte Ugolino aveva voce
D' aver tradita te delle castella,
Non dovei tu i figliuoi porre a tal croce."
Inf. xxxiii. 79—88.

"O Pisa! the disgrace of that fair land
Where '*Si*' is spoken;—since thy neighbours round,
Take vengeance on thee with a tardy hand—
To dam the mouth of Arno's rolling tide
Let Caprnia and Gorgona raise a mound,
That all may perish in the waters wide!
Thou, modern Thebes! what, though, as fame hath said,
Count Ugolino did thy forts betray,—
His sons deserved not punishment so dread."
WRIGHT'S *Dante.*

It was ruined in the 16th century, but some of the walls were apparent till a very recent period: they are now entirely incorporated in a smart modern house. It is wonderful that the Pisans should have allowed so interesting a relic to disappear.

Sta. Caterina, a suppressed Dominican monastery. Built by *Guglielmo Agnelli*, it is a Gothic adaptation of the Duomo, tier above tier, which appears to require a finish to the design. It was completed about 1252. It is a stately building, and is one of the "*pièces justificatives*," as the French say, showing how instrumental the orders of friars were in disseminating the Gothic style; and like most of the churches of the Dominicans, i. e. the *preaching* friars, it approaches more to the shape of a room than is the case with the churches of other orders. It has no aisles, nothing which can interrupt the sound; and this departure from the ancient symbolical form of the material church is in itself a symbol of the innovations which the friars were introducing into the spiritual church. The borders of heads round the windows are very curious. The rich marbles of the front, which is quite worthy of being a cathedral, and fretted by beautiful small arches, are the gift of the *Gualandi* family. This church was the first settlement of the Dominicans in this city: they were brought over by Uguccione Sardi, who himself took the habit of the order. St. Thomas Aquinas resided for some time in this convent, and the pulpit from which he preached is yet preserved.

Near the pulpit is a very remarkable composition by *Francesco Traini*, a pupil of Orgagna, and who is thought to have surpassed his master. It is the literary glorification, if such a term may be used, of St. Thomas Aquinas. He is surrounded by the prelates, cardinals, abbots, saints, and doctors, who were, or ought to have been, his disciples; amongst whom Plato and Aristotle are included, all indicated by the scrolls or labels which issue from the Saint's mouth as he addresses them, and all much more diminutive in size than he, to mark their comparative inferiority. There is no relief in this composition, and it is perhaps intentionally formal. Several of the countenances are strongly marked, and evidently portraits. Pros-

trate at the feet of St. Thomas is the infidel Mahometan, somuch more obstinate than the Grecian philosophers; Averroes, who looks very rueful in his position of degradation. — Another interesting painting is the Madonna between St. Peter and St. Paul, by *Fra' Bartolomeo*, with the date 1514, dirty and damaged, but, as far as can be seen, it is very good; we can hardly express a wish that it should be cleaned or repaired, for these are operations by which many of the best old pictures in Tuscany have been nearly ruined. A Madonna del Rosario, by *Tempesta*, is pointed out to the stranger, but it is very indifferent.

Several interesting tombs are in this building.—The monument of Simone di Gherardo, di Bartolomeo, di Simone, di Compagno. Every *di* in this set of names is a species of *ap*, or rather indicating the place where it ought to be, for you must supply *figlio* before each, it being thus that the mediæval patronymics are formed. The bold workmanship of this monument is accompanied by the utmost purity of design, both of the foliage of the ornaments and the figures. The species of timidity and constraint which appears in our Gothic monuments is here wholly absent. If not by *Nino Pisano*, it is of the best style of his school. Another very fine tomb is that of Simone Saltarelli, Bishop of Parma, and afterwards Archbishop of Pisa (died 1352). His statue is a noble effigy, both in material and in labour. The monument is in itself a complete structure, with a profusion of the most elegant tabernacle-work and small figures.

The *Piazza di San Caterina*, an open place produced by the demolition of the once fine church and convent of San Lorenzo, has no architectural beauty excepting from the church of Sta. Caterina, which has been spared. Such squares, resulting from churchdestruction, are often found in the cities over which the storm of the Revolution has passed; and here nothing can be more dull than the wide waste, planted with acacia and plane-trees, which as yet have not had time to grow. In the centre is a statue of the Grand Duke Leopold I. in Roman armour, and which has no other merit except its size, and the beauty of the marble of which it is composed. With disingenuous coquetry, or rather with

> "The sin of all sins which the Devil loves, most,
> The pride that apes humility."

Leopold refused the *homage* of the statue in his lifetime. The inscription is an affectation of simplicity, in keeping with the affectation of the monument:—"Al Gran Duca Leopoldo I. quarant' anni dopo la sua morte;" thus leaving you in entire ignorance of the date of the event which it records.

The feast of St. Sixtus (6th August) was a fortunate day in the annals of ancient Pisa. Upon that memorable day the following victories were obtained: in 1006 against the Saracens in Calabria; 1063, again against the same enemies, at Palermo; 1070, against the Genoese; 1089, over the Moors in Africa; 1114, the sailing of the successful expedition against the Balearic Islands; and 1119, over the Genoese of Porto Venere. In consequence of these repeated coincidences, the citizens erected the church of *San Sistò*, as a token of their gratitude. The Consiglio Grande of the Republic used to meet in this church; and throughout all the changes which the country has sustained, the city still retains the advowson or patronage. It was begun in 1089, perhaps by Buschetto; and, like all the churches of that period, is supported in the interior by ranges of very fine ancient columns of granite and cipollino; many are fluted, and they produce a pleasing effect of antique solemnity. The paintings in this church are not of much merit; but, affixed in the walls and over the door, are three good basso-relievos of the early Pisan

school; resulting, however, from the tasteless demolition of the pulpit. Amongst the monumental inscriptions is one to the memory of Giovanni Battista Bonaparte, of San Miniato, died 1274.

San Nicolo, founded about 1000, by Hugh, Marquis of Tuscany, being one of the seven Benedictine abbeys which he endowed. It has been repeatedly altered and reconstructed. The campanile, built by *Nicolo Pisano*, is very curious and beautiful. The exterior is a solid pannelled octagon for two stories; the third is an open loggia, and surmounted by a pyramid. Like so many other of the public buildings in Tuscany, this has been unmercifully hacked and whitewashed, almost to the extinction of its original character. The interior, which presents a winding staircase supported by marble columns and arches, exhibits a singular degree of skill and contrivance. This structure, which is a very distant adaptation of the notion of the campanile, is a curious proof of the unsettled state of architectural feeling in Italy, — Nicolo has not introduced a single pointed arch. This staircase is important in the history of art, for, according to Vasari, it afforded the pattern for the staircase of the Belvidere. Some mosaics in the interior of the church are early. The paintings are of an inferior character: one only, by *Aurelio Lomi*, may be noticed. The altars are rich in marbles, particularly that in the chapel of the Madonna, which may be called a complete mineralogical cabinet.

San Frediano, founded by the noble family of Buzzaccherini Sismondi in 1077, and of which a portion is probably unaltered. Very remarkable are the noble ancient columns, which (subject to the general remark upon these portions of Pisan architecture) may have been taken from some Roman building. The front has some curious fragments of an early date; a Romanesque frieze, with what we should call *Runic knots, something* like what are found at Genoa. There is an odd inscription thrice repeated in the front, perhaps a date, but of which the explanation is difficult. The church is imperfectly lighted, so that the paintings cannot be well seen; and none are of any great merit. The slab marking the place of interment of Giovanni Stefano di Sismondi, 1427, is one of the few tangible memorials of this ancient family.

San Michele in Borgo claims to stand on the site of a heathen temple. The crypt, which has been supposed to show vestiges of *gentility*, is of the 11th century, and highly remarkable. It was painted in fresco, of which some small remains may yet be discerned; all the figures are Christian emblems; the cock of vigilance, the eagle of zeal, the lion of fortitude, and so on. The façade of the church above was built by *Guglielmo Agnelli*, a pupil of *Nicolo da Pisa*. It is a Gothicised copy of the *Duomo*, a building which has been most influential in and about this city. The interior, which is of the early part of the 13th century, is fine, with rows of granite columns, so common here. Excepting a Virgin and Saints by *Battista Lomi*, which is tolerable, the other paintings are not remarkable.

San Matteo, on the Lung' Arno. The church, which is Gothic, is partly altered. Connected with it is a very curious convent, which cannot be entered without special permission. It contains a fine Gothic cloister. There are some good paintings in the interior chapel of the nuns, particularly an excellent specimen of *Aurelio Lomi*, the glorified Redeemer surrounded by Saints and Angels.

San Pietro in Vinculis, consecrated in 1118: much curious antiquity both within and without.

San Sepolchro, a very singular octangular church, built by *Diotisalvi*, the architect of the baptistery, for the Knights Templars. It is Gothic, and evidently of the same type as the Temple churches in England, and is

worthy of the attention of the architectural antiquary.

The *University of Pisa* is of very ancient foundation, and once enjoyed great renown. It is, even at this day, one of the most celebrated in Italy. Of late years the present government has done every thing in its power to restore it to its ancient splendour, by calling to it the best professors from every part of Italy; a system similar to that adopted in Germany, and which has so much contributed to the fame of the universities of that country.

The *Sapienza*, as it is called, is a modern building, well and conveniently fitted up, but without any pretensions to architectural splendour. There are now six professorships: theology, jurisprudence, medicine, surgery, physical sciences, and mathematics. It contains, on the average, between 500 and 600 students; and although this number may not appear very large, the activity of the city greatly depends upon their resort.

The *Botanical Garden of Pisa* contests the dignity of antiquity with that of Padua. This may be true as an institution or establishment, for the plan was directed and carried into execution by Cosmo II., in the year 1544, on a plot of ground near the Arsenal. But that garden was abandoned in 1568, and a second formed on the other side of Pisa, under the directions of the celebrated *Cesalpino*; and this second garden being given up in 1595, the present one, the third, was finally made by *Guiseppe Benincasa*. Without being sufficiently rich to satisfy the scientific botanist, who is more interested by rarity and novelty than by beauty, it is a very pleasing spot to the stranger, exhibiting so many shrubs, and plants, and trees, which, amongst us, are seen under glass, or struggling against the damp, cold, and darkness of our ungenial skies: noble palm trees, magnolias sixty or seventy feet in height, the *Mespilus japonica*, and many fine varieties of the oak. The sensitive plant also lives all the year in the open air; but the banana requires the protection of a conservatory. To the stranger the rich vegetation and unstinted growth of this garden compensates, in a measure, for the want of arrangement and of neatness seen in similar institutions at home.

The *Museo di Storia Naturale* was established in 1596, by Ferdinand I. The most interesting branches are those of Tuscan geology and ornithology. It has been much enlarged and enriched of late years by the present professor of geology, Paolo Savi.

Some very few Roman remains are still standing above ground at Pisa. Of these, the most important are the *Baths of Nero*, an interesting relic of the Roman colony.—"It is unnecessary to tell you that there is not the slightest authority for the name given to the building; and although pages and pages have been written to show how exactly it has all the requisites of a *Sudarium*, the point is no further established than that it has served as such to those drudging goblins of antiquaries whose labours were thus bestowed." — *MS. Journal.* The building, whatever it may have been, offers within a plain octagon, surmounted by a vault, and with large niches in the alternate sides of the chamber. Rifted, time-worn, and destitute of any architectural ornament, you still have the Roman roof over your head; and this, the earliest structure in Pisa, can hardly be called a ruin.

The relics of a much more splendid building may be traced, in the suppressed church of *Sta. Felice*, now the "Archivio del Duomo." They consist of two magnificent marble capitals, imbedded in the outer wall of the building. These capitals belong to one of the exuberant varieties of the Corinthian which have every right to be considered as distinct orders. They consist of figures springing out

of a single row of acanthus leaves; Jove holding a sceptre with a trophy on the one side, and a Victory on the other; these two latter figures taking the places of the Composite volutes: on the other capital is the god of silence, Harpocrates, between two Victories. It is useless to conjecture to what building they belonged; any way they are very remarkable, and should be studied with great attention, for they shew most clearly the origin of the fanciful Romanesque capitals so common in the subsequent ages of art.

Neighbourhood of Pisa. The *Cascine*, or dairy farms belonging to the Grand Duke, are about three miles from Pisa. Upwards of 1500 cows are kept here; but the camels are the principal curiosities. There are about 200 of these useful beasts, who do not here do much work; and the keeping of them up is merely a whim.

The *Certosa* is a building of the 17th century: it is very extensive and richly decorated, and is interesting to the stranger as exhibiting a charter-house in full vigour, and in which the community, once so flourishing in England, are still living according to their ancient rules.

San Pietro in Grado, upon the road to Leghorn, about four miles from Pisa. This is a very curious church, erected before the year 1000. It has been barbarously altered, white-washed and plastered; but where the original lines can be discerned, they exhibit the Romanesque in a style quite different from the Duomo.

Within half an hour from the gates of Pisa, you enter into a very beautiful country; not possessing the full umbrageous charm of the portion between Lucca and Pisa; but exhibiting more of the diligence of cultivation. The fields are generally compact. The vines richly festoon the trees, and every break shows a lovely distance, or the Arno gliding in its course, now seen, now lost in the windings of the devious stream.

Portone.
Pulignano.
Riglione.
Badia.
Casciavola.
Settimo.

Cascina, a pleasant and cheerful small town, in a very fertile district. Portions of the church and baptistery are perhaps as early as the 10th century. Here, in 1364, the Pisans sustained a signal defeat from the Florentines upon the feast of San Vittorio, July 28; and thenceforth that day became a national festivity amongst the victors.

1 *Fornacette*; the church has some tolerable paintings.

Pontedera. A large populous village at the junction of the Era and Arno, in the centre of the richest part of the Val d'Arno di Sotto.

Filetto.
La Rotta.

1 *Castel, or Ca' del Bosco*; the ancient boundary between the territories of Pisa and Florence. Here the road leaves the plain of the Arno, and crosses several low hills, composed of marl, containing fossil shells of the (so called) Tertiary marine period.

Le Capanne.
San Romano.
Pinocchio.

1 *La Scala.* All along this portion of the road, the characteristic features of the Val' d'Arno are predominant. The fields in square plots, bordered with trees, principally elms, a rich and *ameno* view, closed in by undulating hills.

On the right of the road, you pass, at the distance of about a quarter of a mile, *San Miniato*, crowned with its very lofty belfries and towers, seen rising conspicuously from one of these heights. It is celebrated as the birthplace of Francesco Sforza; and as the first seat of the Buonaparte family. The *Duomo* has

been unfortunately much altered: some parts are of the 10th century.

Empoli, a thriving town, with a population of 5500 inhabitants, situated in the most fertile province of Tuscany, of which it was anciently called the granary. Its narrow streets, over which the ancient houses project upon their timber machicolations, swarm like a beehive: it looks as if every trade were carried on in the open air. Had the proposal made in the first meeting or "*parliament*," of the Ghibelline chieftains in 1255, held in this place after the great battle of the *Arbia*, prevailed, Empoli would have become the capital of the Florentine people. In this memorable conflict described by Dante, as

"Lo strazio e il grande scempio
Che fece l'Arbia colorita in rossa,"

the power of the Guelphs seemed completely annihilated, and all who belonged to their party — nobles and popolani, women and children, fled from Florence, and took refuge at Lucca and Bologna. It was then suggested, that, in order to root out the hated faction, Florence should be razed to the ground, and the seat of government transferred hither; and this would have been carried into effect, had not one man gainsaid, *Farinata degli Uberti*. "Never," exclaimed he, "will I consent that the dear city which our enemies have spared shall be destroyed by our own hands. Were I the last of the Florentines, I would die a thousand deaths to defend her walls;" so saying, he quitted the assembly, but his voice prevailed. Dante was born five years after the battle of the Arbia, and when he meets those of the past generation, the vision of Farinata furnishes one of the finest passages in the poem.

"O Tosco, che per la città del foco
Vivo ten' vai così parlando onesto,
Piacciati di restare in questo loco.
La tua loquela ti fa manifesto
Di quella nobil patria natio,
Alla quale forse fui troppo molesto.
Subitamente questo suono uscio
D' una delle arche; però m' accostai
Temendo, un poco più al duca mio.
Ed ei mi disse: Volgiti, che fai?
Vedi là Farinata che s' è dritto:
Dalla cintola in sù, tutto 'l vedrai.
I' avea già 'l mio viso nel suo fitto:
Ed ei s' ergea col petto e con la fronte,
Come avesse lo 'nferno in gran dispetto."

"Tuscan, who through this city fraught with fire,
Speaking so modestly, dost wend thy way —
Here may it please thee, stay at my desire.
Thy words full clearly make it manifest
Thou art a native of that noble land
Which I perhaps too sorely did molest.
Sudden, from out a vault, upon mine ear
These accents burst; whereat I took my stand
Still nearer to my master's side, through fear,
And he exclaimed, 'Turn round, what would'st thou do?
Lo Farinata! — upwards from the waist
His form behold, apparent to thy view.'
Already on his face my eyesight fell,
And he upreared his forehead and his breast,
As if he felt supreme contempt for hell."
WRIGHT's *Dante*.

And in his last words to Dante, Farinata exults in the good deed which he had *performed*: —

"Poi ch'ebbe, sospirando, il capo scosso,
A ciò non fu' io sol (disse): nè certo
Senza cagion sarei con gli altri mosso:
Ma fu' io sol, colà dove sofferto
Fù per ciascun di torre via Fiorenza,
Colui che la difesi a viso aperto."

"Then sighing mournfully, his head he shook;
'Not singly mixed I in that fray,' said he,
'Nor without cause such part with others took,
But when assembled numbers had decreed
To sweep fair Florence from the earth away,
My voice alone was raised against the deed.'"
WRIGHT's *Dante*.

The collegiate church, sometimes mistaken for a cathedral, built in 1093, but unfortunately much altered and ornamented at later periods, so as to retain but few vestiges of antiquity, except in the façade, contains several good pictures; amongst others, *Giotto*, Sta. Lucia in the Cavern. — *Jacopo da Empoli*, St. Thomas. — *Cigoli*, the Last Supper. — *Ligozzi*, the Vision of St. John. — Three excellent pieces of sculpture, by *Mino da Fiesole* and *Donatello*. Close to the church

is a fine and ancient baptistery. It is curious from its architecture, and contains some good specimens of *Ghirlandaio.*

The palace in which the parliament of the Ghibellines is said to have been held is yet standing in the *Piazza del Mercato.* The front is painted in fresco; but all about it has a character of later date.

San Stefano (1367), formerly belonging to the Augustinians, retains some good frescoes by *Volterano*; and *Santa Croce* displays a *Cigoli* of some merit, the Exaltation of the Cross.

There is a very handsome fountain in the great square.

Empoli used to be remarkable for its popular sports and games, but all have become extinct, except that on the feast of *Corpus Christi*, a *corso* is held in the old national style; climbing of "mâts de cocagne," and the like, supposed to be the memorials of the festivities practised upon the election of the magistrates of the "League of Empoli," a confederation comprising twenty-four communities, forming a minor republic under the supremacy of the Florentines.

Pontormo.

1 *Ambrogiana*, a villa built by Ferdinand I. upon the site of one formerly belonging to the noble family of the Ardinghelli. It is in a semi-castellated style, with four great towers at the angles. It is not used at present by the Grand Ducal family, though the situation is pleasant. Many good flower and animal paintings are here, placed by Cosmo III.

Monte Lupo, a situation commanding most beautiful views of the Arno in its reaches, and of the surrounding country. The Rocca, or castle, was fortified in 1204. On the other side of the Arno, immediately opposite, is the once stronghold of *Capraja*, also rising boldly upon its beautiful hill. The men of Capraja sorely annoyed the rising republic of Florence; and, according to the fancies of those times, they called the fortress (which stood on the site of another previously denominated Malborghetto) *Monte Lupo*, the *Mount of the Wolf*, by whom the *capra*, or goat, was to be devoured.

Much earthenware is manufactured here of a very rude kind, but with patterns much like the antique, and transmitted probably by usage from the Etruscan age.

The road continues skirting the Arno, sometimes quite upon its bank, new views opening with increasing beauty; thickets of deeply-coloured verdure, and the stone pines rising on the hills, their tops, whenever the sunlight falls upon them or shines through them, being of the brightest and most translucent green; frequently, also, the rocks break abruptly upon the shore. The whole forms a scene of lovely seclusion and tranquillity.

The road, in fact, runs along the Arno, in the narrow defile by which the lower valley of the Arno, and the central one, that in which Florence is situated, communicate; and between the hills, and all along this part of the Arno, extensive quarries of *pietra serena*, the sandstone used in the monuments of Florence, are opened.

San Miniatello.

Fornace.

Bruccianese.

Lastra, an ancient borgo, surrounded by noble old walls, still retaining their bold machicolations. It is the centre of the manufacture of straw plat and straw hats, here carried on to a great extent. The narrow streets are filled with the busy workers, some sorting the straw, some plaiting, others making the hats and bonnets, as yet unassailed by the horrors of machinery.

Casellina, the centre of a district which is considered as the very garden of the Val' d' Arno, and where cultivation is carried to the highest degree.

San Lorenzo.

San Quirico.

Legnaja. This large village is a suburb of Florence. The numerous villas and the business of the road announce the approach to the capital; yet, perhaps, around no capital does the *rusticity* of the country appear so unaltered, even under its very walls. But smiling as it is during a great part of the year, the country round Florence is peculiarly bleak during the spring. Even as late as the middle of March, the roads are often so whitened with frost, and the sky so grey and turbid, as to remind you of a Dutch winter piece; and the peasants, well capped and well clothed, look, at this season, more like boors than like inhabitants of a southern clime.

Monticelli.

1 FLORENCE (p. 485.).

ROUTE 45.

LEGHORN TO FLORENCE.

(8 posts.)

LEGHORN or LIVORNO. (*Inns:* several, good; but, on the whole, Thomson's Hotel, upon the Quay in the Piazzo de' Capucini, is far the best. Mr. David Thomson has lately built a house, which, for comfort, cleanliness, and attention, cannot be exceeded. It is furnished in the best style of an English gentleman's house, and Mrs. Thomson is an excellent manager in every respect; and families remaining for the bathing season may be comfortably and economically lodged. The charges are very moderate. Fisher's Hotel, formerly kept by Thomson, is also a good house, though not in so convenient a situation. The Pension Suisse is a very second-rate house.)

All the steamers from Marseilles stop here, except those which do not go farther than Nice; so do also all those from Genoa. On the average, there are 6 departures either way, that is to say, to Marseilles and Genoa on the north, or to Cività Vecchia and Naples on the south, every week. The French steamers are neither clean nor good; but it is to be hoped that the recent measure adopted by the French government, of putting the engineering department under the management of Mr. Philip Taylor of Marseilles, will effect an improvement. The Tuscan vessels are in every respect preferable to the French; they generally excel in cheapness, and always in speed, cleanliness, and safety. The same observations may be applied to the new Neapolitan vessels, two of which, the Herculaneum and Mongibello, are the finest and largest steamers on the station, and have been built in England; and all who have been in either the Tuscan or Neapolitan steamers can testify to the strong contrast between them and the French in the civility and attention shown to the passengers. The French government steamers, however, offer the advantage of sailing about twelve o'clock in the day, and thus allowing you to see a great portion of the coast to Civita Vecchia, the private steamers always starting late in the evening; another advantage is, that on leaving Leghorn for Marseilles, they do not touch at Genoa, thus saving several hours.

It must also be observed, that if time is a great object, the French government steamers are the only ones upon whose regularity you can rely. They arrive on the 3d, 13th, and 23d of each month from Marseilles; and sail for Cività Vecchia and Naples on the same day. The same government steamers arrive at Leghorn from Cività Vecchia and Naples on the 10th, 20th, and 30th, and sail for Marseilles the same day at 1 P. M.

The best plan upon landing is to tell the boatmen that Mr. Thomson will settle with them, otherwise they will be sure to cheat you. They land you within a few yards of his door. The general charge is 1 franc or 2

pauls for landing one person with a moderate quantity of baggage.

Diligences, &c.—A diligence starts every night for Florence, and arrives there the next morning. The *Malle-poste*, which runs from Florence to Genoa, and *vice versâ*, passing through Leghorn, is a very convenient and comfortable conveyance either way. Vetturini start almost every hour for Pisa and Florence: for Pisa 3 pauls, for Florence 12 to 18,—15 is a fair charge, changing horses three times, and performing the journey in eight hours; but sometimes filthy companions are put in. *Giuseppe Cini*, in the *Via Monte d'Oro*, has decent horses and carriages.

Railroad, nearly completed to Pisa and threatened to Florence,—"every wellwisher to Italy must hope that it may fail: any thing more useless in a territory of such small extent, and more destructive to comfort and pleasure than such a mode of travelling in this lovely country, cannot be conceived. One also is projected to Lucca. It is strange, that neither governments nor individuals will ever learn the great lesson, of letting well alone. At present, Tuscany enjoys an unexampled degree of prosperity and comfort. Her operatives know nothing of strikes and turn-outs,—her agriculturists suffer no distress, except when God denies the fruits of the earth;—and the attempts thus made to emulate the forced and unnatural opulence of England, will, if they succeed, succeed only as a bane."—*MS. Journal.*

Passports.—Travellers arriving at Leghorn by the steamers must have their passports *viséd* at the police, for which three pauls are paid.

If the traveller proceeding to Marseilles, has taken the precaution of having his passport revisèd at Florence by the British and French minister, he will meet with no delay or expense at Leghorn, otherwise he must have it signed by the British and French consuls, and pay about 11 francs.

N. Ital.

Travellers proceeding to Civitá Vecchia or Naples, must obtain the visa of the Papal or Neapolitan consuls, the want of the latter will prevent the traveller even landing for a few hours at Naples,—a very important warning as regards persons on their way to Malta and the East, in the French government packets. The Papal and Neapolitan ministers at Florence do not sign passports for those persons proceeding by sea to Civita Vecchia and Naples, evidently for the purpose of putting fees into the pockets of their consuls at Leghorn.

Manufactures, &c.—Coral ornaments are beautifully manufactured here, and the principal makers send boats annually to the coast of Barbary for the purpose of procuring the best article.

The *Magazino Micali* is a great entrepôt for alabaster sculptures and the like. *Salvator Arbib's* Bazaar is richly stored with real Cashmere shawls and other oriental curiosities; and *Dun's* warehouse for old lace and English articles in general.

In no part of the Continent are travellers able to obtain at so cheap a rate, English articles, or so varied an assortment, as at Leghorn. All persons bound to the south of Italy, or to the Levant, will do well to bear this in mind. Leghorn being a free port, every thing being English or French may be there obtained, fully as cheap, and in general cheaper than in London or Paris.

Baggage is not examined upon landing at Leghorn, but on going out of the Florentine gate.

Leghorn has been greatly enlarged of late years by taking in the suburbs, and surrounding them with a wall. Amongst the ports upon the Mediterranean it ranks as the fifth; viz. after Marseilles, Genoa, Trieste, and Smyrna. It contains about 60,000 inhabitants, of whom upwards of 8000 are Jews.

The historians of Tuscany have laboriously tried to trace the existence

of Leghorn to the age of the Romans. It was a place of some importance in the 14th century, but it owes its present greatness and prosperity entirely to the wisdom and good government of Ferdinand I., who (following the plans of his father and grandfather), may be considered as the real founder of the city. Her prosperity is, humanly speaking, the result of his forethought and wisdom. The first stone of the new walls was laid by him in 1570. A few years before (i. e. in 1552) the population amounted to 749. Ferdinand invited inhabitants of every nation and creed, but more particularly the Jews, then expelled from Spain by the cruelty and wickedness of the inquisition, that national sin which is now visited by retributive vengeance upon the pillaged and degraded church of Spain, and the debased and distracted kingdom. To these measures, the present commercial prosperity of Tuscany is in a great measure owing. The Jews have not increased in proportion to the rest of the population, still a large proportion of the trade is in their hands. The *Camera del Commercio*, which represents the mercantile community, consists of 12 members, who are chosen from the most opulent merchants of the first class. This body has a considerable degree of authority; business is very good and steady, and the number of commercial failures remarkably small.

As might be anticipated from its history, Leghorn possesses few objects of curiosity considered with respect to architecture or to art.

The *Torre del Marzocco*, or *Torre Rossa*, is almost the only monument of the age of the Republic. It derives its first name from the *Marzocco*, or lion, placed upon it as a weathercock; and its second, from the colour of the marble.

Most of the public buildings were erected by Ferdinand I., or about his time.

The *Duomo* is interesting, in consequence of the façade having been designed by Inigo Jones. The paintings in the *Soffitto*, by *Ligozzi*, constitute its principal ornament. This church was originally only parochial, and the episcopal see is of recent foundation; and another cathedral upon a larger scale has been begun.

La Madonna.—Here are good pictures by *Roselli* and *Il Volterrano*.

Every species of religion is permitted to have its place of worship. The English chapel is regularly served by a resident chaplain. The cemetery should be visited; it contains several beautiful marble tombs, amongst others that of Smollet, and is one of the objects most deserving the visits of an Englishman in passing through Leghorn. It was, until late years, the burying place for all our countrymen who died in Tuscany and Lucca, and indeed for many of those who died at Rome, there being no other English burying ground in Italy before the present century.

The Greeks have two churches, one for those who are united to the Church of Rome, and the other for those who remain faithful to the Patriarch of Constantinople. The outward ceremonies, are, however, precisely the same in both; and those travellers who are not going to Venice or to Rome, should take the opportunity of witnessing their service.

The *Synagogue* is richly ornamented with marbles, and is also an object of curiosity.

The statue of Ferdinand I., by *Pietro Tacca*, is a noble work of art; but we should have a more favourable impression of the duke if it had never been erected. At the four corners of the pedestal are four Turkish slaves, modelled from a father and three sons taken by the galleys of the Order of St. Stephen in the battle of Lepanto, and who attracted the notice of the grand duke when they landed, by their strength and manly beauty. They are represented with their hands

chained behind them: each with a different expression of grief, anguish, and despair, bespeaking the mental sufferings which they endured, and which speedily released them, within the first months of their hopeless captivity.

The three *Lazarettos* of *San Rocco*, *San Jacopo*, and *San Leopoldo*, are all remarkable buildings of their kind, and are well managed.

The monastery of *Monte Nero*, upon a hill near the city, is worthy of a visit. The hill is covered with villas of the rich Livornese, and presents a very pretty prospect in the view from the roads and town of Leghorn.

The aqueduct, which, in one portion where it crosses the valley, is upon the Roman model, supplies the city with water brought from *Colognole*. It was erected in 1792, and is a fine work; nor must we blame the Tuscans for having conjoined a certain degree of dignity to utility.

2 *Pisa*,
1 Forncette,
1 Ca del Bosco,
1 Scala,
1 Ambrogiana,
1 Lastra,
1 FLORENCE (p. 485.).
} Route 44.

ROUTE 46.

BOLOGNA TO FLORENCE.

(9 Posts.)

BOLOGNA.
1½ *Pianoro* (Inn: La Posta).
} Handbook to Southern Italy.

1½ *Lojano* (Inn: La Posta). About this point, begins a rapid and hard ascent, the view repaying the traveller, though not the poor wretched horses, for the labour.

Just before Filigare, you pass through *Scarica l'Asino* (unload the donkey). The horses would like to have the treatment which the donkeys met with, in the old time.

1 *Filigare*: enter the Tuscan territory. The Dogana is an ample building, and would almost be considered as a very fine one, were it not for the dislike which folks have for all such useful erections. The officers, however, are remarkably civil and untroublesome. Noble views are commanded from the Dogana and its vicinity: you are here in a desolate table land; a wild waste of mountains is all around you, bleak and bare, but with a finely varied horizon. From some points, the dark Adriatic may be distinctly seen in the sunshine. The road, although not so scientific as those constructed in more recent periods, is still very good: it skirts towards the *Monte Bene*, one of the finest mountains in this region. In order to protect the traveller against the gusts of wind, walls have been erected by the government.

Pietra Mala, a village in which you encounter a second Dogana; this is the highest culminating point of the road. In the neighbourhood of this place, some remarkable phenomena are observed. The *Aqua. Buja* is a spring frequently almost dry, between *Monte Bene* and *Montoggioli*. If a lighted match be brought near the mud of this spring, the gases exhaled from it, immediately take fire, burning with a lambent flame. Further on, are the more extraordinary fires of *Pietra Mala*, which are constantly issuing from a small spot of about 10 or 12 feet across of rocky ground. By a very high wind, they are extinguished, but as soon as it calms, they light again spontaneously, and at night they may be seen for a considerable distance. The flames, which resemble those of burning alcohol, rise to the height of about a foot from the ground. In damp weather they become more fierce and luminous. The cause, has been well described by *Volta*, the gas emitted is a combination of carbon and hydrogen, resembling a good deal in composition the vapour of alcohol, and is pro-

bably produced by the decomposition of the vegetable remains in the subjacent sandstone rock. You now pass close under the *Monte Bene*, covered with scattered rocks of breccia, and the *Sasso di Castro*. The height of the mountains is about 6000 feet, but they have an appearance of desolation, which conveys the idea of greater altitude.

1 *Covigliaio.* (La Posta, clean and decent: the larder, however, is most scantily supplied; but if the traveller brings some cold articles of provision with him, he may pass the time very pleasantly.) This place is beautifully situated in a species of wild but sheltered mountain valley; the rocks are protruding every where through the scanty soil. The winding glens, branching out amidst the mountains, are seen, some almost in bird's eye view, others in lengthened perspective. The scene here, does not possess the vast grandeur of the Alps: the forms of the mountains are rounded, and none have perpetual snow; but the aspect of the habitations and the manners of the people, give a greater impression of mountain simplicity than can now be found in any part of Switzerland. Hence the road is nearly an inclined, though a gradual descent; but the whole road to the very gates of Florence is such a series of *ups* and *downs*, that you never seem to be out of the hills. In the Alps, you cross a ridge and have done with it; but the Apennines follow you all the way.

Sta. Lucia.

1 *Monte Carelli*; this little borgo is partly by the road side and partly on the adjoining heights. The rocks in the neighbourhood, at the place called the *Erbaja*, are in very singular contorted forms. On this road there is a tolerable Albergo, called the *Maschere*, a single house by the way side.

Cintoja.

Croce.

Colle.

Campiano.

1 *Caffaggiolo.* The palace by the road side is an interesting edifice, built by Cosmo de' Medici, the merchant Prince, whose favourite retirement it was. Abstractedly from historical associations, it is a curious specimen of architecture, as well as a fine object, with its long extended battlemented and machicolated walls, gateways, and towers, standing in a rich meadow, and the view in the background closed by purple hills. The internal arrangements of the palace have been but little altered; and, as we know exactly the period when it was built, it is of great importance in what may be termed the domestic history of architecture. — "After the death of Cosmo, Caffaggiolo became the favourite residence of Lorenzo and of his family: and here the young Giovanni, the future Leo X., was educated by the celebrated Politian, whose literary reputation varnishes the demerits of his moral character. Clarice, the wife of Lorenzo, and of whom we know little, excepting that she was rather neglected by her husband, was here with their children, and Politian complained bitterly of the time which she compelled Giovanni to lose in reading the psalms. Mr. Roscoe, speaking of this period of the Medicean history, says, 'what friend of literature can be indifferent to the infancy of Leo X.?' but it is, perhaps, even more important to observe how the learned and classical tutor thwarted that maternal influence which might have prevented the vices and infidelity of Leo from corrupting the church over which he was called to preside."— *MS. Journal.*

Caffaggiolo, like so many of the palaces of the Medici, possesses a fearful celebrity from the crime perpetrated within its walls. Here the beautiful Eleanor of Toledo was most cruelly murdered, July 11. 1576, by Don Pietro de' Medici, her villanous husband. All about Caffaggiolo, the country and the vegetation are most beautiful: vines and mulberries most luxuriant.

The cypress hedges are magnificent, feathered to the very ground. The box hedges also are like walls, and their odour is strong and pleasant in the sun. The Apennines, seen from hence, are dark, solemn, and finely formed: in all points of view the purple, in various gradations, from the most sombre to the lightest, is characteristic of the Apennines.

Taglia ferro.

Vaglia.

Ferraglia. This portion of the undulating hilly road is peculiarly beautiful when you are proceeding from Florence.

Fontebuona, in a picturesque, though stony valley. Near here, about a mile from the road, stood the palace of *Pratolino,* built by Francesco de' Medici, from the designs of *Bernardo Buontalenti,* but now dismantled and demolished, excepting some small portions of the out-buildings. The gardens are ornamented with curious fountains and waterworks; but they have been much neglected. The colossal statue of the Apennines, attributed, but erroneously, to *Giovanni di Bologna,* yet remains. All this part of the road is upon the roots of the Apennines, most richly clothed with olives and vines. Gardens and country-houses become more and more numerous, till at last you see Florence. Most peculiarly lovely is the view in the morning, when the Duomo and the Towers, are seen through the thin white vapour which marks the course of the Val d' Arno, till it is lost in the distance. Fine views are also gained here and there of the Hill town of Fiesole, and the long line of Cyclopean wall.

1 FLORENCE. — *Hotels:* the Hôtel Balbi, or D'Italie, looking to the southward and on the Arno, is well situated for the winter season; but from March to November it is less favoured, from the great heat and the musquitoes. The Hôtel d'Europe, formerly kept by Madame Hombert, in the Piazza Sta. Trinità, is very central, and an excellent hotel in the spring, summer, and autumn; but few of its apartments have a direct view of the Arno: the charges are moderate; bachelor's apartments 4 pauls per night; breakfasts 3 pauls; good table-d'hôte at five P. M. 5 pauls; the general fee to servants for each person, 1 paul per day; and, for moderate persons, it is, perhaps, one of the best in Florence. The Hôtel du Nord in the same Piazza is a small quiet hotel with an excellent table-d'hôte, Hôtel de York; a good hotel, principally resorted to by commercial travellers. Albergo della Gran' Bretagna; very good, but charges higher than the Europa, breakfast 4 pauls; dinner and wine in private, 7 pauls; bedroom and saloon, from 15 to 20 pauls per diem. Albergo del Arno; tolerable. Schneiders has greatly fallen off. Porta Rossa, a economical house, and much resorted to by French and Germans; breakfast, with meat and fruit, 2½ pauls; dinners, including wines, 5 pauls.

Restaurateurs.—The Aquila d'Oro, a new house in the Via de Termi, is good and moderate; the Restoratore del Globo, in the Via del Condotto, near the Piazza Gran Duca, is tolerably good, but in a bad situation.

Cafés. — The café Donin, in the Piazza Sta. Trinita, is the most frequented in Florence. Donin is the Gunter of Florence as regards ices, confectionary, &c., and his house is a good breakfasting one, where bachelors, who speak French and Italian, may obtain this meal for one-half the price charged at their hotel. There is a separate smoking room, a great advantage for those who do not indulge in that filthy habit. The Café de la Minerva and Café Svizzero are also good; but smoking allowed.

Lodgings.—Private lodgings abound in Florence; a comfortable bachelor's apartment, well situated, may be had at from 15 to 18 dollars per month, including service; and families will easily find apartments to suit all sizes

and means. As a place for living, Florence is perhaps the cheapest in Italy.

News-Room and Circulating Library. — Vieussieux's is excellent, and may be strongly recommended.

Wine Merchant.—Mr. James Tough, a very respectable man in the Piazza Gran' Duca, is extremely obliging, and will obtain lodgings and attend to all the wants of his customers, giving advice, &c.; he is at the same time banker and wine merchant: and, in the latter respect, better supplied with foreign wines than any other in Florence.

Printsellers. — Bardi, Piazza San Gaetano, is the principal, and one of the most extensive in Italy.

Bankers. — Messrs. Kerridge and Macarthey. These gentlemen, who are correspondents of Messrs. Barclay and Co., are worthy of all confidence: Mr. Kerridge, who is domiciled in Tuscany, can give much useful information to British subjects desirous of making any stay in the country.

The other bankers are Messrs. Fenzi and Half, Piazza Grand Duca; Marquay and Packenham, Piazza Santa Maria Novella; and French and Plowden, Piazza Santa Trinita.

Diligences. — An enterprising individual, Orcesi, has lately established coaches to Leghorn, daily; Rome, three times a week, and Bologna. Two coaches go to Rome; one twice a week, by Arezzo, Perugia, Terni, in 48 hours; fare, 13 dollars; and the other by way of Sienna and Viterbo, in 36 hours; to Bologna in 16 hours. A new diligence to Pistoia has lately been started, and another to Fozli and the Romagna, by way of Decumano.

Vetturini to Rome may be always met with at a day's notice. The journey by way of Arezzo, Perugia, and Terni, occupies five days in summer and six in winter, sleeping each night at a good inn; by way of Sienna, one day less; the fare for a single person, including living and expenses, from 12 to 15 dollars, 2*l.* 14*s.* to 3*l.* 7*s.* 6*d.* Families having their own carriage, may hire four horses for the journey by either road, which, including tolls, barriers, exclusive of living, or *buonà mano*, which is about 20 frs. for the whole journey, will cost 16 to 18 napoleons, 320 to 360 francs.

Carriages. — A carriage furnished by an hotel-keeper, costs 25 pauls per day; but residents may obtain from a carriage-hirer, a good open or close carriage at from 40 to 45 dollars a month, including the coachman. Gamtje in the Piazza San Gaetano, and Huband on the Lungo l'Arno, can be recommended as livery-stable keepers and horse-hirers; the former is a good veterinary surgeon.

Clothes, Shoes, &c. may be had in Florence cheaper than in Paris: there is a good English tailor, Hubbard, very moderate in his charges. Werner can also be recommended. The best boots cost 30 pauls, 14*s.*, men's shoes 12 to 15 pauls, 6*s.* to 8*s.* Cocchi, in the Piazza del Duomo, is the Hoby of Florence.

Leghorn Straw Bonnets. — In this article there are several dealers: a very good man's round hat, uncut, should not cost more than from 12*s.* to 14*s.* for an article which would not be procured for less than from 40*s.* to 60*s.* in London. Ladies' hats, from 4 to 60 dollars, but very handsome ones may be had for 14 dollars, or 3 guineas. Generally speaking, *all* the Florence shopkeepers, without *any* exception, ask about twice as much from the stranger as they will take: all you have to do is to beat them down with good humour and civility.

Physicians. — There are two excellent English physicians who have long resided at Florence,—Drs. Harding and Playfair, the latter physician to the British Minister. Dr. Bankhead, an old London practitioner, generally resides in Florence, and Sir Charles Herbert also attends as a general practitioner. Of native physicians Professor Buffalini is the most celebrated, and Professor Andreini

is one of the most celebrated Italian surgeons of the present day.

Apothecaries. — Medicines are compounded according to the English Pharmacopeia, and with care, at the Farmacia Ferrari in the Piazza Sta. Trinita, where the charges are very moderate, and where every English patent medicine may be obtained.

Grocers. — Samuel Lowe in the Piazza Sta. Trinita, and Townley in the Piazza degli Antinori, are well supplied in tea, sugar, and all English articles; but families about to reside for a time in Florence, would do well to get their supplies of tea from Leghorn, which they can effect more economically through Mr. Thompson, the hotel-keeper there.

Baths. — There is a most comfortable establishment in the Via della Termi, and on the site of the old Roman Baths, near the Piazza Sta. Trinita. A hot bath costs 3 pauls: baths sent to any part of the town at 15 pauls each, and a small gratuity to the porter.

Fancy shops. — Prinoth's in the Mercato Nuovo, is well supplied with every thing French and English.

Booksellers. — Mr. Molini in the Via degli Arquebsieri, who is a partner in the London House of the same name, is one of the most extensive and best informed booksellers in Florence: all French and English works may be obtained at his shop, Guide Books, &c. Mr. Molini, formerly librarian to the Grand Duke, speaks English well, and travellers will find him and his son most obliging in giving information about masters and books, &c. Piatti has an excellent collection both of old and new books, but principally the former. Near the Duomo are several good and cheap booksellers also. As in London, prices are very various, and you may often obtain new publications at a reduced rate.

Sculptors. — Bartolini,— Ricci, — Pampaloni, and Costoli, the latter a very rising artist: his statue of Galileo particularly good.

Painters. — The Commander Benvenuti — Bezzuoli — Buonarotti.

Engraver. — Jesi, who executed the fine prints of the Madonna di Coso Tempe, and of the portrait of Leo X.

Italian Masters. — Don Antonio Roselli, No. 1121, Porta Rossa, is well recommended; to be heard of at Sig. Molini's library. Sig. Armellini, Via della Croce.

Post-office. — Letters leave Florence daily for England, France, Rome, Naples, and Genoa; and for the Levant and India on the 2, 12, and 22, of every month; all letters for countries beyond the Tuscan frontier must be post-paid. The post-office, on feast days, is only open for an hour before church time.

It is impossible to imagine any object more lovely than the view of Florence from any of the heights by which the city is commanded; and to enjoy this view, the traveller ought to go to the Pavillon in the Grand Ducal Garden of Boboli, or to the villa of Bellosguardo, outside the Porta Romana, or for a more extensive view of the valley of Florence, to Fiesole. But when within, the epithet of "La Bella" may not appear so appropriate as others which might have been chosen. Florence lacks the palatial splendour of Genoa, or the cheerfulness of Milan, or the aristocratic luxury of Venice — she is stern, severe, "L'Altiera" would, perhaps, suit Florence better; for in the general aspect of the streets and buildings, the feeling which most predominates is that of thoughtful and sober dignity. The streets are narrow, shaded by lofty and solid palaces, more or less all of a castellated type, not indeed in their details, but in their general character. The walls of these buildings are very frequently raised in bosses and masses of rustic work, a mode of masonry which, if not absolutely invented by Brunelleschi, was yet so frequently employed by his school in these structures, as to become almost a characteristic of the *Tuscan style*.

This is the term usually employed by Vasari, but though quite true and correct, it is subject to misconception in consequence of its similarity to the *Tuscan order*. Hence we can hardly adopt it without danger of misconception; but perhaps we shall be permitted to designate as the *Florentine style*, that peculiar character which prevailed till the 17th century, when the buildings lost a portion of their national character, and became more like those of the rest of Italy. A profusion of iron work adds, in our eyes at least, to their prison-like appearance, which is again increased by the comparative scarcity of windows and the smallness of their apertures. They are deeply recessed, and a heavy mullion dividing the arch, diminishes still further the light which they afford. The palaces seem to tell us, that their inmates were always on their guard: and the fashion continued even when there was no longer any real need of seeking such security. The Gothic churches are also ponderous, unrelieved by flying buttresses and foliaged pinnacles, and partaking of the solid and massy character of the civil buildings. Very many of the façades are unfinished, bespeaking the inconstancy of the national character, and displaying huge uncouth masses of dingy brick: and in the species of stone and marble generally employed, the prevailing tints, though always rich, are often of a very dark, and almost funereal hue. Yet the bright sky conquers all semblance of gloom. There is much appearance of age, but none of decay. Where absolute beauty is wanting, a value fully equivalent is given by the decided national peculiarities of the structures; and the more the stranger becomes familiar with the city, the more will he feel its charms. It is also a great advantage in Florence, that the city lies so compact, that if the visitor properly times his walks, he may visit and revisit every feature of importance during every day of his stay.

Modern Florence, forms an irregular pentagon, unequally divided by the Arno, now shallow and sluggish, now swelling, now rushing down from the mountains with irresistible fury; three *quartieri* are on the north of the Arno, and one on the south side of the river. The ancient city was wholly on the north, and an attentive observer may yet find indications of the successive enlargements which it has sustained.

The *Primo Cerchio*, or nucleus, was confined within narrow limits, forming nearly a rectangle, of which the frontage towards the Arno was comprised between two of the present bridges, (See *Ponte Vecchio* and *Ponte della Trinità*), a distance of about 400 yards, and extending from north to south about 600 more, the ancient church of the *Apostoli* being just without the ambit of the walls, and the *Duomo* or cathedral being just within. This was probably the precinct of the original Roman colony. The first distinct historical notice of Florence is found in the annals of Tacitus, in relation to the embassy sent by the Florentines to Rome, A.D. 10, for the purpose of presenting their petition against the proposed diversion of the Chiana into the Arno, a scheme devised for diminishing the then frequent inundations of the Tiber, but by which the danger which their district sustained from inundation, would have been increased. Remains of Roman buildings have been discovered, but rude and poor, and indicating the happy obscurity and insignificance which the city enjoyed. A few notices of the existence of Florence after the barbarous invasions, can be traced, but the history of the city is exceedingly obscure. Modern criticism equally rejects the legends of its foundation by the Roman senate upon the site of the camp of King Fiorino after the destruction of Fiesole, and the tales of its desolation under Attila, and its restoration by Charlemagne. It appears, however, to have conti-

nued encreasing in population under the government of the celebrated Countess Matilda, and to have acquired, at least in the opinion of the poet, those virtues which abandoned her in the days of her prosperity. The passage in which Dante rejoices at the purity and simplicity of the good old days, those days, which, if we attempt to approach them, recede like the rainbow, is singularly pathetic, its beauty not being in the least diminished by the homely quaintness of the picture, which the Exile, speaking in the person of *Messer Cacciaguido*, his venerable ancestor, has drawn.

" Fiorenza, dentro dalla cerchia antica
Ond' ella toglie ancora e Terza e Nona,
Si stava in pace, sobria e pudica.
Non avea catenella, non corona,
Non donne contigiate, non cintura,
Che fosse a veder più che la persona.
Non faceva, nascendo, ancor paura
La figlia al padre; che 'l tempo e la dote
Non fuggian quinci e quindi la misura.
Non avea case di famiglia vote,
Non v'era giunto ancor Sardanapalo
A mostrar ciò che 'n camera si puote.
Non era vinto ancora Montemalo
Dal vostro uccellatojo, che com' è vinto
Nel montar su, così sarà nel calo.
Bellincion Berti vid' io andar cinto
Di cuojo e d' osso, e venir dallo specchio
La donna sua senza 'l viso dipinto:
E vidi quei de' Nerli e quel del Vecchio
Esser contenti alla pelle scoverta,
E le sue donne al fuso ed al pennecchio.
O fortunate! e ciascuna era certa
Della sua sepoltura; ed ancor nulla
Era per Francia nel letto deserta.
L' una vegghiava a studio della culla
E consolando usava l' idioma
Che pria li padri e le madri trastulla:
L' altra traendo alla rocca la chioma
Favoleggiava con la sua famiglia
De Trojani e di Fiesole e di Roma."

"Florence, inclosed within that ancient round,
That calls her still to morn and even prayer,
Sober and chaste, in pristine peace was found.
Her dames nor carkanet nor crown did wear,
Nor 'broidered shoon; nor did the fair one's zone
Attract the gazer, than herself more fair.
Nor yet a daughter's birth made fathers groan
With thinking of the marriage and the dower,
Earlier in years, and more in measure grown.
No houses then, in faction's vengeful hour,
Were desert made; no soft Assyrian wight
Yet taught lascivious arts in lady's bower;
Nor yet the traveller saw a stately sight
In Arno's vale, than Ciber's: soon to be
Lower in fall, as loftier in our height.
Then might you Bellincione Berti see
In bone-clasped leathern belt; and, from her glass,
His dame, with face unvarnished, follow free;
The lords of Nerli and of Vecchio pass
In plain buff jerkin for their only wear
And arm'd with distaff every high-born lass,
Thrice happy!—sure sepulchral rites to share
In native soil, and none yet left to press
A lonely couch, exchanged for Gallic air.
Her cradled charge with matron watchfulness,
One lull'd asleep to the selfsame strains that troll'd
From infant lips, are wont the sires to bless—
Another at her wheel grave legends told,
To entertain her circling family,
Of Rome, or Fiesole, or Ilium old.
It had been then far greater prodigy
A shameless queen, or ermined knave, to meet,
Than Cato or Cornelia now to see."
MERRIVALE'S *Dante*.

Bergamo affords a curious example of the divisions of a city between two races or nations. In Florence, the inhabitants of the Primo Cerchio were the descendants of the ancient Etruscan or Roman colonists, subjugated but left undisturbed by the Teutonic victors. Many powerful and noble families, however, of the adjoining country, as it is thought, of Lombard lineage, had been from time to time settling themselves round about the city, in the different *borghi*, the small vills and townships which grew up around it. These were aggregated to the community, when the distinction of origin began to be obscured, and in 1078, it was decreed that the whole population should be included within the walls of the *Secondo Cerchio*, of which the Arno frontage extends from the *Ponte della Carraja* to the *Ponte delle Grazie*, about double the length of the first enclosure.

In the *Primo Cerchio*, the narrowness and complexity of the streets, or rather of the alleys, mark the ancient condensation of the population

crowded round the fane of their tutelary saint, St. John, the protector of Florence. And the first and the second Cerchio, were both thickly studded with the towers of the nobles, varying from 120 to 150 *braccia* in height, at once the token of aristocracy, and the means of abusing aristocratic power. Hence, in the great revolution in 1250, which established democracy, it was ordained that all these towers should be reduced to the height of 50 *braccia*, an injunction which was rigidly executed; and these truncated dungeons were afterwards either demolished or incorporated in other buildings. At Oneglia, the travellers will have seen some of these towers in their original state, others, more altered, at Pavia and Bologna. At Florence only one of them subsists; it is the *Torre de Girolami*, more commonly called *Torre di San' Zenobio*, situated at the angle of a street near the *Mercato Nuovo*; and where, according to the popular belief, this Bishop of Florence, who flourished in the fourth century, was born. Antiquaries have, as is often the case, bid higher than popular credulity, and have supposed the tower to be an Etruscan building; but it is very evidently not older than the 11th century. It is sufficiently curious as one of the very few relics of the early republic which can now be discerned.

The *Terzo Cerchio*, in or the circuit formed by the existing walls, and which includes the *Oltr' Arno*, was begun in 1299, and completed about 1327. *Arnolpho*, the most celebrated of the *Gothic* architects of Italy, gave the plans and designs. In the usual spirit of magnificence which distinguished the republic, it was decreed, that, at the distance of every 200 *braccia*, there should be a tower 40 *braccia* in height, as well for beauty as for defence; and some were much loftier. Giovanni Villani, the historian, was director of the works, and he has described them with delight and pride. The aspect of this portion of the city, differs much from that of the first and second circles. It wants their early historical monuments, but here are the great Convents of Friars, whose orders did not arise or become of importance until after the building of the second circuit, and which here obtained the extensive sites which many yet enjoy. Instead of the narrow lanes of the city, you here find straight and well-planned streets, many of which however existed as *Borghi* before they were taken into the town. Of these, the *Via Larga* is the principal: yet even here, the character of the city is sober dignity rather than splendour. The citizens took a larger measure than they were able to fill. In the main city there is yet much void ground, and in the *Oltr' Arno* fully one half is occupied by the Grand Ducal Garden of Boboli, and that of the noble House of Torregiani.

The walls which mark this last enlargement of the city, continue entire and unbroken throughout the whole extent, excepting where the more modern citadels of the *Belvidere* and the *Fortezza da Basso* have been inserted; but unfortunately the towers which ornamented their circuit have generally been demolished, or lowered to the level of the curtain; but in their original condition they were much more beautiful. "These towers," says the historian Varchi, who had seen them in his younger days, "encircled the city like a garland." They were demolished in 1527, when the Florentines were menaced by the Imperial army, under the renegade Bourbon. This was the era when the modern system of fortification was begun to be created; and outworks being cast up by the celebrated engineer *Antonio di San Gallo*, it was thought that the ancient towers rather diminished the defensibleness of the city. The most perfect are on the southern side of the *Oltr' Arno*; and the walk beneath their shade, as they rise in great masses, is full of pic-

turesque beauty. Even when the walls have lost their towers, they are not without grandeur, particularly when, as viewed from any of the adjoining heights, they are seen to divide and mark out the city, severing its lofty structures from the sweet and bright country by which they are surrounded.

All the ancient gates are nearly uniform in design; a tower, pierced by a lofty circular arch. *Porta San Gallo, Porta San Miniato, Porta San Nicolò, Porta Frediana* and Porta Romana are perhaps the most perfect, yet all have suffered mutilation by the cutting down of the towers which surmounted them. Several of the gates are decorated with "Mazocchi," or figures of lions, considered as emblematical, and of which more hereafter, (see *Palazzo Vecchio*), but which are now in general too weather-worn to be very intelligible. The *Porta San Giorgio*, decorated with a *basso-relievo* of the legendary saint from whom it derives its name, varies in design from the others, and is not destitute of picturesque beauty. Opposite to the *Porta San Gallo* is a triumphal arch, erected 1737, in commemoration of the entry of Francis II. The architecture is from the designs of *Giado*. It is an imitation of the arch of Constantine, covered with ponderous basso-relievos, by artists of little note, heavy and elaborate, and as unmeaning in its general import and effect as its more tasteful counterparts in Milan, Paris, and London.

It is hardly necessary to observe, that the walls are utterly unavailable for any purpose of defence according to the practice of modern warfare. Their utility principally consists in furnishing stations for the examination of passports, and in assisting the funds of the city by affording the means of collecting various small tolls, of which the only one that can concern a foreigner is the *pedaggio*, paid by man, beast, and carriage, for opening the gates after the hour (8 o'clock) when they are shut for the evening.

Two *Medicean* fortresses break the line of the ancient walls, sad monuments of the destruction of the liberties of the republic: and which form a fearful counterbalance to the ornaments, the pictures, the statues, and the galleries which the taste of the Dukes and Grand Dukes bestowed upon this fair city. The chains and fetters put on Florence by these Medici Princes far outweigh the baubles and the toys. Pope Clement VII. directed the building of the *Fortezza da Basso*, on the north side, for the express purpose of keeping the city in the obedience of his nephews, the base-born Alexander and Hipolitus. The first stone was laid on the 15th July, 1537, at 25 minutes past *thirteen* o'clock, according to the horoscope cast by Friar Julian Buonamici, and it was completed in less than a year. The Medici were strongly advised to erect this fortress by Filippo Strozzi, who here expired, caught in the toils which he had woven. (See *Palazzo Strozzi.*) There is nothing remarkable in the interior of the fortress, excepting some ancient cannon, and the circumstance of its having been amongst the first examples of regular polygonal fortification.

The fortress of *Belvedere*, on the south side of the city, corresponds with the *Fortezza da Basso* on the north. It stands upon the *Poggiò*, or hill of *San Giorgio*, adjoining the gate of that name. This fortress commands a noble view of the city, which, if needful, it could batter down and destroy. It was built in 1590, by order of Ferdinand I., *Buontalenti* being the architect. In the centre is a small, but not inelegant Palazzo. Beneath are the vaults intended to contain the Grand Duke's treasures. The iron door is said to have been closed by a subtle lock, which, by its discharge of pistols would kill any one attempting to open it, unless he possessed the

secret of turning the key. A contrivance of the same nature was exhibited many years ago in London at the Theatre of the Phantasmagoria.

Few cities, Venice hardly excepted, offer so many characteristic scenes as Florence, and by which it is most forcibly imprinted on the memory.

The *Lungo l'Arno* is that which first offers itself to the view of the stranger. The buildings crowd upon it in lofty groupes, some with the elegance of beauty, some towered and machicolated like castles; all with the charm of variety. Whether in the early morning, when the masses are purpled in the light of the yet unrisen sun, or in the bright, full glow of day, when the heavy shadows are cast at the foot of the edifices, or in the sweet, genial evening, it is at all times a scene of unrivalled amenity.

The portion of the river within the city is crossed by four bridges, all of which at various times have suffered more or less ruin from the river's fury. The Arno, generally so placid and low, is fed by mountain torrents: and occasionally swells, in the course of a few hours, to a most extraordinary height, inundating the adjacent parts of the city, and bearing down all obstacles before its destructive waves.

The *Ponte Vecchio*, said to be built on Etruscan piers, but probably not earlier than 1080, was thus entirely carried away in 1177, and again in 1333. After the second destruction, it was re-edified by *Taddeo Gaddi*. Like the *Rialto*, it is a street of shops, appropriated, with few exceptions, to jewellers, goldsmiths, and other workers in metal; and, according to tradition, here *Maso di Finiguerra* practised his art. Yet the butchers, and other trades, had intruded themselves, and it was only under Cosmo I. that they were expelled. Above, runs the Grand Duke's mysterious gallery (p. 552.).

The *Ponte delle Grazie*, the furthermost to the east, was first built by *Lapo*, the father of *Arnolfo*, under the direction of *Messer Rubaconte*, a Milanese, who filled worthily the office of *Potestà*, in 1235. He himself laid the first stone, and cast in the first bushel of lime. It is to this *Messer Rubaconte*, who was a great improver, that Florence owes its present permanent flag-stones, brick having been the material previously employed. Of this bridge, also not much of the original fabric remains. It was exceedingly damaged by the great *piena*, or swell, of 1557. The building offers nothing remarkable, but being the furthermost bridge to the east, it commands lovely views of the country. There are small dwelling-houses, built in pairs, upon the piers of this bridge, in one of which *Menzini* the poet was born.

Ponte della Trinità, having been three times utterly ruined by the swells, was built as it now stands in 1507 by *Ammanato*; and it is one of the most remarkable structures of its kind. It consists of three elliptic arches, a mode of construction attended with so much difficulty, that it is said that no other example of this curve, executed in stone, exists. For the arches in the Waterloo, and other bridges, which appear to the eye to be elliptic, are not truly so, being what the French architects term "en anse de panier," or composed of segments of circles, so adjusted that the transition from one segment to another is not readily perceived. Yet it must be acknowledged, that there has been much doubt as to the real curve employed by *Ammanato*, though the point is said to have been recently cleared up in a clever paper, published in the *Transactions of the Società Italiana*; and it is the more difficult to be ascertained in consequence of the size of the sculptured cartouches on the key stones, whose ornaments descend below the line of the curve. Be this as it may, the bridge is most beautiful, from its singular grace and lightness. The roadway rests upon the summit of the arches, and the disposition of the mouldings is

deserving of particular attention. The bridge was, however, considered insecure, insomuch so that at the beginning of the last century no carriages were allowed to cross it; but this restriction has been removed, apparently without danger to the fabric, which has stood firm, above and below. At the angles are four statues, representing the four seasons. The best is "Winter," by *Taddeo Landini*; but they are more valuable for their general effect, than for their individual merit. This bridge is a favourite evening walk.

Ponte alla Carraja. This, the most westerly of the bridges, was second in point of antiquity, having been erected in 1218, when it was called the *Ponte Nuovo*, in contradistinction to the *Ponte Vecchio*. *Lapo* was the architect of this structure also; but it lasted only a short time, having been swept away by a *piena* in 1269. The celebrated monkish architects, *Fra' Giovanni* and *Fra' Ristoro* (see *Santa Maria Novella*), were employed to rebuild the bridge, which they constructed of timber upon the stone piers. Without doubt, they employed this material in order that the open beams might oppose less obstacle to the floods than a more solid construction. But the mode so adopted, occasioned a calamity against which they could in nowise provide. It was the usage of old time at Florence to welcome May-day by shows and pageants, prepared by the citizens of the several quarters and districts; each vying with each, both for invention and splendour. Now in 1304, the merry companies, "brigata de' Solazzi," of the Borgo San' Priano, gave notice, that whoever wished to hear news of the other world should come to the *Ponte alla Carraja* upon May-day morning. The show itself was exhibited upon the river, upon whose surface were moored various rafts and barges, containing (as it should seem, upon a scaffold) a representation of the infernal regions. They were peopled by mummers, some disguised as demons, others figuring as condemned souls, all rushing to and fro midst flames and torments, and uttering the most terrific yells and cries. This strange spectacle, so forcibly illustrating the influence possessed by the poetry of Dante, drew enormous crowds, as many, and more, than the bridge could bear. The timbers cracked and gave way beneath the weight, and the greater number of the spectators were either drowned or suffocated, or dreadfully maimed and injured; and thus, says Villani, did the joke prove earnest, for so many were sent to the other world, that there was hardly a family in Florence which had not lost a relative by the calamity. The bridge was re-built, and carried away, again and again, in 1333 and in 1557. The present one, like its neighbour, was built by *Ammanato*, and has hitherto withstood the enemy.

Beyond the *Ponte Vecchio* on the one side of the city, and the *Ponte alla Carraja* on the other, are two new suspension-bridges, the *Ponte San Ferdinando* and the *Ponte San Leopoldo*, completed, in 1837, by a French engineer. They add much to the convenience of the neighbourhood, but rather detract from the poetry of the Arno. They also have an appearance, at least, of unsatisfactory lightness and tenuity.

Santa Maria del Fiore, anciently *Santa Reparata*: the *Duomo*, or *Cathedral*. —This most magnificent and singular structure, to which the stranger in Florence should first direct his steps, presents more of the original plan of the architect by whom it was designed, *Arnolfo di Lapo*, than is usual in buildings which have continued an enduring legacy of unfinished work from generation to generation.

Great as the value of this building is from its beauty, it is even still more interesting from its connection with the history of art.

There may be some doubts as to the names of the Masters, but there

can be none as to the fact, that Gothic architecture, or rather a modification of the Gothic style, was first introduced into Tuscany from Germany. *Tedesco* is the appellation which it bore, and *Tedesco* is the appellation which it bears, and in all its concomitants it has the token of a sudden introduction. Nothing in the nature of a transition style can be discerned. That it was connected with the spread of the new orders of Saint Francis and Saint Dominic, who appreciated what may be termed its devotional power, is most probable: and, in the adaptation of this style, *Arnolfo* attained greater excellence than any of his contemporaries.

About the close of the 13th century, the Florentines, who had hitherto neglected the adornment of their city, became suddenly anxious to render its appearance a testimony of their increasing power and wealth. *Arnolfo*, appointed *Capo-Maestro del Comune*, was intrusted with the duty of rendering the City of the Lily worthy of the pride of her opulent and warlike children: and, by a *riformazione*, or decree, passed in 1294, he was directed to make a model or design for the rebuilding of *Santa Reparata*, for thus the ancient Duomo was first called, such that it should not be surpassed, either in size or beauty, by the production of any other man's industry or powers; and truly did they testify that, "by the wisest of the city, it had been said and advised in public and private, that nought should be attempted by the community unless the determination were adopted with *one heart and mind*."—*Arnolfo*, however, worked freely; he sought not the complexity of the tramontane Gothic; and, as at Genoa, the general aspect of the building can leave no reasonable doubt but that the architect was in some degree influenced by the taste of the Saracenic buildings of Egypt and Syria. From them he borrowed the bands and compartments of coloured marble, so much censured, and yet so truly splendid. A single mullion divides the lofty narrow windows; and throughout the building, the effect is produced by the size and importance of the parts, rather than by their decorations or multiplicity. But, as so often happens, his genius was controlled by circumstances. Neither the will of the State nor the reputation of the architect could induce the families of the Falconieri and the Bischieri to give up some buildings on the east, required by *Arnolfo* for the choir and the surrounding ambit; and he was consequently compelled to diminish the length of the nave, which was intended to contain five arches, and not, as at present, only four.

Of the great members composing the edifice, the chief was to be the cupola, rising immediately from the central octagon. It is hardly necessary to observe that no such feature as a cupola is found in any real Gothic cathedral; and the nearest model was perhaps the cupola of San Giovanni, the celebrated baptistery, close at hand. But, in magnitude, *Arnolfo* emulated the Pantheon; and when *Arnolfo* thus proposed to crown his structure, he anticipated Michael Angelo in his boldness as well as his fate,—each Master having sunk into his honoured grave, without having completed his design. That *Arnolfo* could have fulfilled his intentions, is indubitable: when he died, in 1300, he left a complete model of the whole building, including the cupola. This model is unfortunately destroyed; but representations of it are introduced in several ancient paintings; and from these we can ascertain how nearly it corresponded with the present structure. The works, at various intervals, were resumed by those great masters, *Giotto* and *Orcagna*; but the Florentines were delayed and hindered by other matters. The unanimous will, the *one heart and mind*, so emphatically counselled by the "*Riformazione*"—a beautiful theory upon paper—can never subsist under a democra-

cy. Sometimes money fell short, and sometimes a good will to the work; and sixty years elapsed, without any material progress.

Arnolfo died in 1300, and the work stopped until *Giotto*, who, like Michael Angelo, was equally a proficient in all the three sister arts, was requested to continue the work in 1331, with an order that he should remain as a resident in Florence, to ensure the regular procedure of the operations. He erected the campanile and the façade of the cathedral, which he carried up two thirds of its height, and upon which he bestowed his utmost care. It thus subsisted till the 16th century, having been adorned with statues by the best masters, including Donatello, when, in 1558, it was destroyed by the Proveditore, Benedetto Uguccione, for the purpose, as he professed, of re-erecting it in the then modern style; and so eager was he to effect the demolition, that, instead of detaching the precious marbles, which might have been employed again, the facing was plucked off so rudely and hastily, that, according to a contemporary, not a slab or a column was left entire. In 1636, another façade was begun; but the works were suspended, and, in fact, have so remained till the present time; for the slight architectural ornaments, now nearly effaced, which were *scene-painted* upon the wall, on the occasion of the marriage of Cosmo III. with the Princess of Bavaria in 1618, are an insult to the building which they vulgarize. The common people of Florence believe that this and other churches were left incomplete in order to evade a tribute payable to the Pope when the church is completely finished, but not demandable so long as any thing remains to be done. This is, of course, a mere fancy; but it is inconceivable that the inhabitants as well as the government should have been so long contented to allow the chief ornament of their city thus to remain in a state of deformity, not one pane has been bestowed upon it by the present dynasty.

But to return to the work of the building. After the death of *Giotto*, the works proceeded slowly, and by fits and starts, under *Taddeo Gaddi*, *Andrea Orcagna*, and *Lorenzo Filippi*; sometimes stopping for want of money, sometimes for want of inclination; when it was happily determined, about 1420, to employ in the completion of the cupola the individual destined to be most influential in the progress of the noble art which he pursued.

The rays (if we may employ this metaphor) bestowed by Providence to produce human invention and science, pass through the atmosphere without heating it, until the individual appears who is destined to collect them into a focus, and to kindle the pile. This individual, with respect to architecture, was "Filippo di Ser Brunellesco di Lippo Lapi," *i. e.* Philip the son of Brunellescho the son of Philip the son of Lapi, born 1377. His father and his grandfather before him were notaries: but *Pippo* had no vocation for the inkhorn which hung at their girdles, and he was placed as apprentice to a goldsmith, a craft which, in the manner before mentioned, he practised with great success. No one could set a gem with more taste and skill than *Pippo*. He also worked and chased many shrines in basso-relievos in silver, of which some specimens exist, the most remarkable being a portion of the fine altar-table in the cathedral of Pistoia, which we have already described. He was exceedingly well versed in mechanics, and manufactured clocks, which were equally valued for their goodness and beauty. Perspective, which hitherto was scarcely understood, he reduced to its true rules, so that he may be said to be the inventor of the science. He was a most eloquent expositor of the Holy Scriptures. He excelled in that species of inlaying which is termed *intarsiatura*; and as

a sculptor, he exhibited extraordinary cleverness; but his main vocation he felt to be architecture, and upon this he concentrated all his talent, making every other acquirement subservient to his favourite art. This is the only mode of acquiring excellence;—multiply your sources of knowledge, but render them all handmaids to one sovereign.

Brunelleschi had two great and absorbing conceptions—"aveva in se due concetti grandissimi,"—the one was the restoration of ancient architecture, by which he hoped to gain as much honour as ever had been won by Giotto or by Cimabue; the other was the completion of Santa Maria del Fiore, which seemed to stand in mockery of all modern skill. He had repaired to Rome in company with Donatello, and he employed himself with the utmost diligence in studying the remains of Roman art, making excavations in search of fragments,—an employment which caused him and his companions to be considered as seekers of treasure by art geomantic, or adepts of the true Dousterswivel breed.

He not only drew every Roman building of importance, but also the minuter and minutest details, carefully studying and examining their construction. But with the object which he had in view, his attention was most particularly directed to the Roman vaultings, especially to that of the Pantheon; and thus he learned the lessons which he soon practised with such wonderful skill.

Brunelleschi supported himself at Rome by working at his trade; the air disagreed with him, and, in a good hour, his friends persuaded him to return to Florence, in the year 1407, where he was immediately employed, not in any new erections, but in repairing some existing buildings which were in an unsafe condition. In the same year the "operai," or building trustees of the Duomo, thought about resuming the fabric, and a meeting was held of skilful workmen. Filippo gave in his plans, and declared boldly that, if they would allow him to follow his own course, he would undertake to finish the cupola: but the zeal of the "operai" slackened, and it was not till 1420, when they resumed their work in earnest, that a meeting (in masonic language, a chapter) was held, composed of the principal masters, not only of Tuscany and Lombardy, but from beyond the Alps. The space to be covered by the cupola, was so much larger than the spread of any vaulting which had yet been attempted, that the execution of Arnolfo's plan appeared almost impracticable; and various schemes for completing the fabric were proposed, some very idle. Brunelleschi suggested the centering which he afterwards carried into effect, and detailed his proposed mode of construction. As he proceeded, the worthy magistrates and other substantial citizens composing the building committee cavilled and objected; and the more Brunelleschi tried to make them understand, the more teazing and irrelevant questions did they ask, and the more doubts did they raise. He grew angry, and so did they. They gave him his dismissal over and over again. Brunelleschi would not go, until, by an "order of the board," the young men, the *donzelli*, or ushers, lifted him fairly off his legs in a lump, and carried him bodily out of the audience-chamber, as one who was crazed. The immediate sequel to this adventure proves the true grandeur of Brunelleschi's mind, even more than his stupendous powers in architecture. His ruling idea was the completion of the work to which he had devoted his talent. To every thing else he was insensible. He could not recognise the possibility of being offended. He was too proud to be offended. He scorned the scorn which he had encountered, worked more carefully at his designs, and, having obtained a hearing, he wrote a report, simply

stating his plans, which he presented to the magistrates by whom he had been so slighted and affronted. They were conquered by his steadiness of purpose. The work was given to Brunelleschi, though not without encountering many difficulties from the bricks and stones, but far more, from the flesh and blood with which he had to deal.

Every Englishman will assuredly begin by comparing the Duomo at Florence, and all similar edifices, with our metropolitan cathedral. Unquestionably none surpass, perhaps none equal, St. Paul's in elegance of form and in effect of altitude. Wren's eye for harmony of proportion is unrivalled: yet it must be recollected, that the dome of St. Paul's is *not* a dome, but a roof of timber, shielded with lead, and built round a brick cone, exactly like a glass furnace. Skill for skill, our countryman is not inferior to Brunelleschi; but in the Florence cupola, we behold pure and scientific vaulting, and though the absolute height be less than St. Peter's, yet, as a dome, it is the largest in the world.*

The finest and most characteristic view of the exterior is obtained from the south-west. Here the proportions of the dome, rising from amidst the smaller cupolas by which it is surrounded, can best be appreciated.

It will be observed that there are no flying buttresses, or any analogous contrivances on the outside to withstand the thrust of the dome, or to strengthen the very lofty octagon upon which it stands. This is the result of the boldness of Brunelleschi; for, according to the original plan of Arnolfo, the cupola was to have sprung from the arches within. So far as we consider the exterior as the expansion and completion of the plan of Arnolfo, (without inquiring who suggested this or that detail), the general combination of the surrounding domes, the projecting balustrades, and the gay and varied compartments of the marbles which cover or compose the walls, all concur in giving so Asiatic an aspect to the building, that it is difficult to resist the supposition that many ideas may have been brought from the East. This much at least may be asserted, that the style approximates much more closely to the Moslem edifices of Hindostan, than to any cathedral which Arnolfo could have seen on the borders of the Rhine. Over one of the south side doors is an Annunciation in mosaic, by *Orcagna*, or as others say by *Ghirlandajo*, all glittering in the sun with its gold ground and brilliant blue and red colours. A similar compartment contains, encircled by rich Gothic work, another Assumption, by *Nanni d'Antonio de' Banchi*, called *La Mandorla*, or the almond, from the shape of the compartment in which it is placed. The minuteness and richness of the inlaid work is generally most remarkable. All the delicate labours which you hardly expect upon a shrine, are here expanded over the whole edifice.

Within, all is solemn and severe; plain, almost to nakedness, and dark; for the very fulness and richness of the brilliant stained glass adds to the gloom, and this gloom is doubly felt when you enter this dark cavern-like shadowy pile, whilst the bright hot sun of Florence is glowing without; and the monuments and sculpture, though numerous in reality, seem scanty in proportion to the extent of the area. They are swallowed up in the building. The impression of size is much enhanced by the vast proportions of the four vast arches, which, in three steps, as it were, stretch along the whole length of the nave. These arches are all pointed, but not truly Gothic, having large key-stones, upon which armorial

* *St. Peter's.*

	Braccia.		*Sta. Maria.* Braccia.
From the pavement to the top of the cross	227	Ditto	202
Cupola, lantern, ball and cross	100	Ditto	104

bearings are sculptured; and the whole design is characterised by majesty and simplicity. Equally imposing is the cupola, solid without heaviness, and finely relieved by the varying perspective of the chapels by which it is encircled. Some dusty and faded banners of the *Arti*,—and amongst them the fleece of the Wool Company is almost alone distinguishable,—the trading companies, once so powerful, remind us of the days of the republic; but the rich hangings and canopies of Genoa and Milan are wanting, and the general effect is injured by the most injudicious application of coarse white-wash and brown-wash, with which, strange to say, most of the churches in this metropolis of the fine arts are deformed. This nudity strikes the eye, and causes a feeling of disappointment at first; but the more the building is studied and made out, the more will it be appreciated by the beholder. The pavement is tesselated with red, blue, and white marble, adding to the finish of the structure.

The interior of the cupola is painted in fresco from designs of *Vasari*, finished, after his death, by *Zucheri*. They represent Paradise, Prophets, Angels, Saints, the Gift of the Holy Spirit, the Punishment of the Condemned, all *Dantesque* in their general story. The figures are bold and gigantic. The invention is rich, and the disposition of the groupes scientific, but the design and the colouring are mannered and inharmonious. When first exposed, they excited universal disappointment; and Lasca, who made them the subject of one of his burlesque madrigals, declares that the Florentines will never rest till they are white-washed, an operation which has been often performed upon finer things with unfortunate facility.

"Georgin' Georgin', debb' essere incolpato,
Georgin' fece il peccato,
Presuntuosamente il primo è stato
La cupola a dipingere.
E il popol' Fiorentino
Non sara mai di lamentarsi stanco,
Se forse un dì, non se le da il bianco."

The invaluable services, however, which Giorgio Vasari rendered to the fine arts must be accepted in compensation for any deficiencies of his pencil; and, indeed, in the lofty and darkened cove of such a dome, the tolerable will answer nearly as well as the best.

Many pieces of sculpture are dispersed, some we might almost say, hidden, in this great building and its chapels. A David, by *Donatello*, is fine; so also is a group of Joseph of Arimathea entombing the body of our Lord, left unfinished, by *Michael Angelo*, on account of a defect he discovered in the marble, now behind the high altar, but about to be removed to a better situation.

Three monumental paintings (if they may be so called) possess much interest on account of the individuals whom they commemorate. Near the side entrance door, on the north wall, is the portrait of Dante, generally, but erroneously, attributed to *Orcagna*. The poet is represented in a long red robe, the countenance grave and beautiful, the head crowned with laurel: in features and costume it seems the pattern of the generally adopted idea of Dante, familiarised to us by Flaxman's designs. On the right hand are Hell, Purgatory, and Paradise, briefly *symbolized* in small groups; on the left is Florence, as enclosed within its turreted circle of walls.

On the same wall, but nearer to the west entrance, is the monumental painting of Sir John Hawkwood. The name of this celebrated knight is with some difficulty discerned in the disguise inflicted by Cisalpine orthography or versions,—such as *Giovanni Aucobedda*, *Falcon' del Bosco*, *Giovanni Acuto*, or *Acutus*, the last being here adopted in the inscription to his memory.

Sir John was the son of an honest tanner, one Gilbert Hawkwood, and born at Sible-Hedingham, in the county of Essex.

"He was first bound," quoth

honest Fuller, "to a taylor in the city of London; but soon turned his needle into a sword, and his thimble into a shield, being pressed in the service of King Edward III. for his French wars, who rewarded his valour with knighthood..... The heat of the French wars being much remitted, he went into Italy, and served the city of Florence, which as yet was a free State. Such republics preferred foreigners rather than natives for their generals, because when the service was ended, it was but disbursing their pay, and then disbanding their power, by cashiering their commission; such foreigners having no advantage to continue their command and render themselves absolute, because wanting an interest in alliances and relations.... Great the gratitude of the State of Florence to this their General Hawkwood, who, in testimony of his surpassing valour and singular faithful service to their State, adorned him with the statue of a man of arms and sumptuous monument, wherein his ashes remain honoured at this present day. Well it is that monument doth remain; seeing his cenotaph, or *honorary tomb*, which sometime stood in the parish church of Sible-Hedingham (arched over, and in allusion to his name, *berebussed* with *Hawks* flying into a *Wood*) is now quite flown away and abolished."

Besides bestowing this monument, the republic interred Hawkwood at their expense, and all the noble citizens of Florence came out in funeral pomp. By a decree of the Signoria, *Paolo Uccelli* was employed to paint the effigies which remain before us. This equestrian portrait is stiff, and the horse has the slight defect of being represented standing as no horse ever stood, two legs on the same side being lifted off the ground at once; the face of the animal too has a strangely human expression; yet it has some merit as a work of art, from the stately and warlike character of the warrior: and much more, as an object of curiosity, from the accuracy with which the details of the armour are made out, bringing the Essex knight fully before you.

The *pendant* to Sir John, is another equestrian and monumental portrait of the same size, and nearly in the same style, painted by *Andrea del Castagno*. It was likewise placed by the republic to commemorate another hired general, *Nicolo Tolentino*, who, taken prisoner by the army of Milan, died in captivity (1434) not without suspicion of poison.

The third commander, honoured like his compeers, is *Pietro di Farnese*, (1363). His statue, strange and uncouth, but most warlike in aspect, represents him brandishing his sword and prancing on a mule; for, his horse being killed under him in a battle with the Pisans, he mounted the less noble beast, and thus led his soldiers to victory. The statue is said to have been designed by *Orcagna*. It is placed on high, over one of the side doors in the nave, nearly opposite the fresco of Hawkwood.

Giotto and *Brunelleschi* repose side by side, just beyond the entrance of the nave. *Giotto* was buried at the expense of the republic; but his bust, by *Benedetto di Majano*, was placed long afterwards, at the expense of Lorenzo de Medici. It has wonderful cleverness in the conception, whether the features be a correct portrait or not. Politian furnished the epitaph. To *Brunellesehi*, the same tribute of respect was paid. His bust, without doubt an authentic portrait, is by his disciple *Buggiano*: the inscription was composed by Marzuppini, the chancellor of the republic, and records the gratitude of his country. A third bust, on the opposite side, by *Andrea Feruzzi*, commemorates Marsilino Ficino, the great restorer of Platonic philosophy: he also received the tribute of a public funeral. The head, meagre and intelligent, is the very *ideal* of his character. In these three monuments,

the absence of all pretence and affectation, renders them a striking contrast to those of a later age.

Most elegant, and the happiest adaptation of what we may term the lessons of Roman art, to the purposes of Christianity, is the bronze shrine of San Zanobio, by *Ghiberti*. The choir of angels floating in the air bearing the crown in which the inscription is placed, exhibit the greatest grace and elegance. The principal compartment represents the miracle said to have been worked by the intercession of San Zanobio, the Resuscitation of a dead Child. Here, besides the great beauty of the expression, must be noticed the singular skill with which *Ghiberti* has managed the perspective of the groups, with entire truth, entire pictorial effect, and yet without departing from the proper province of sculpture.

Amongst the other sepulchral monuments worthy of notice are the tombs of Antonio Squarcia Lupi, the celebrated organist, erected by Lorenzo de Medici; a bust, by *Majano*.—Antonio D'Orso, Bishop of Florence, who, when the city was besieged by the Emperor Henry VII., manned the walls with his own canons, *i. e.* (the canons of his cathedral), whom, in full armour, he led on against the enemy. The tomb is, in some degree, an imitation of an ancient sarcophagus.—A *wooden* tomb, singular on account of its material; it seems to have been originally draped. It is supposed to cover the remains of Pietro di Toledo, vicerey of Naples.—Another problematical tomb is of marble; its principal ornament is a shield charged with an eagle. Tradition gives this tomb to Conrad, the son and rival of the Emperor Henry IV.; but history is much inclined to say, nay.

Besides the cupola, the paintings in the Duomo are of no great importance, and, indeed, there is hardly light enough for them to be seen to advantage. The Annunciation, by *Zuccheri*, is one of the best.

The angels, by *Paolo Uccello*, round the clock have been so often repainted that only the heads are left. There are also some curious pieces and fragments of ancient frescoes near the great door.

The stained glass of the windows, which has been incidentally mentioned, is said to have been executed at Lubeck, but by a Florentine artist, *Francesco Gambassi*, 1434, who, in a coeval entry in the book of the works, is styled the greatest master in this art in the world; some, however, were executed either by *Ghiberti*, or by *Donatello*, or from their designs. In the darkness of the Duomo, these windows shine like glowing lamps; they are the richest and gayest which can be seen.

The choir, properly so termed, and which includes the high altar, is placed in the centre of the octagon, immediately below the dome. It is upon the plan of one previously erected by Arnolfo, but which was renewed, in its present form, from the designs of *Baccio di Agnolo* (1547—1568.) It consists of an octagon basement or dado, supported by Ionic columns. The basement is adorned with fine basso-relievos, by *Baccio Bandinelli*, and some of scarcely inferior merit by his disciple, *Giovanni della Opera*. Upon the high altar is a colossal group, by *Bandinelli*, of the Virgin with the Dead Christ on her knees. This position of the choir and high altar gives a *use* to the dome, which it entirely loses, when, as at St. Paul's, the space which it covers is merely an ambulatory.

There are two sacristies: the one called the *Sacristia della Messa*, the other the *Ancient Sacristy*, both containing the works of *Luca della Robbia* and of *Donatello*. The figures composing the group of Children on the Lavatory, by the latter, have an almost Murillo expression of drollery and archness, close upon being too merry, and yet not in the least ridiculous. They are surrounded by

flowers and fruit in alto-relievo, beautifully executed. It was in this, the ancient sacristy, that *Lorenzo de Medici* took refuge, when he escaped the daggers of the Pazzi, raised in a conspiracy which has no parallel, even in the annals of the Italian republics, for its heartless treachery and its malignity.

The pavement of the centre of the church has a curious gnomon, a small circular tablet in the centre of a line, crossed by the ray of the sun at its solstices, the same being admitted through an aperture above. It was constructed by *Paolo Foscarelli* (d. 1482), a geometrician of great eminence. It has been improved by Father Ximenes. One of the purposes for which it was intended was, to observe the change which takes place in the obliquity of the ecliptic.

The campanile, designed by *Giotto* in 1334, was erected pursuant to a decree, commanding him to produce an edifice which, in height and in richness of workmanship, should surpass any structure raised by the Greeks or Romans in the most palmy periods of their power. It is a complete parallelopiped, rising, in the same dimensions, to the very summit; lofty as it is, it contains only four stories, of which the tallest are the basement and the topmost one. The windows in the upper story are rather larger than those in the two beneath. It is partly to this disposition of the proportion of the features of the tower that the elevation owes its beauty, for, in a building whose lines are perpendicular, it is, however common the practice may be, a great mistake to diminish the proportions of the stories as they rise: the eye diminishes them fast enough, and the proportion ought to counteract this diminution. The architecture is the real Italian Gothic, uniting simplicity of outline with exuberance of ornament. The campanile is truly the work of a painter as well as of an architect. On the basement story are several ranges of compartments and tablets by *Andrea Pisano*, *Giotto*, and *Luca della Robbia*, mostly allegorical:—the inventors of the seven mechanical and the seven liberal arts; the seven sciences; the seven sacraments; the seven works of mercy. They are highly curious, and of beautiful workmanship; but many of them are only explained by conjecture. There are also some sacred subjects. Above, are sixteen statues larger than life, six by *Donatello*. Two of these, towards the Piazza, in the costume of St. Matthew and St. Mark, represent Francesco Soderini, his patron, and Barduccio Cherichini, one of his most intimate friends. The latter, is the famous *Zuccone*, or *Baldpate*, which, it is said, the artist preferred to all his other works. "*Parla*," exclaimed he, as he gave the last stroke of the chisel to the dumb effigy. *Donatello*, in his larger productions, worked *con furia*, hitting and hammering as if he was about to knock the marble all to shatters; and the exclamation was a burst by which the work and the master were equally characterised. These statues should be studied, as exemplifying *Donatello's* extraordinary faculty of bringing out the chiaro scuro of his sculptures. As in the best productions of Grecian art, the salient parts and concavities are *not* entirely true to nature, but *under* cut and *over* cut, when required for effect, the socket of the eye deepened, the edges of the lips sharpened, and so on, for the purpose of bringing out the figure by the contrast of light and shade. *Donatello* possessed a greater knowledge of these resources than has been possessed by any other modern sculptor.

Within, the stories form finely-vaulted chambers. The staircase can be easily ascended. On the summit may be seen the four great piers, from which, according to *Giotto's* design, was to have risen a spire of one hundred *braccia in height*; so *that*, beautiful as the building is, it is still only a fragment. The expense was

enormous: it is calculated in the books of the Duomo that the average cost of each square braccia (say two feet square), reckoning the apertures as well, was one thousand florins. The particulars are collected from coeval authorities; yet they startle us from their amount. Never was money better bestowed; and often as the traveller must make the remark, that no painting or drawing can convey the effect of an Italian building under an Italian sky, there is no edifice, perhaps, which will more impress him with this truth than Giotto's campanile.

Two fine statues, by *Pampaloni*, have recently been erected in honour of the architects of the Duomo, Arnolfo and Brunelleschi. They rank high amongst the best productions of modern Italian art. The conception of Brunelleschi is very poetical; on his knee is the plan of the Duomo, and he is looking up to see it realised. Near this statue is the *Sasso di Dante*, a flag-stone thus inscribed, and upon which (according to tradition) stood a bench where Dante used to sit and contemplate the cathedral.

Battisterio di San Giovanni. — The chief ornaments, externally, of the baptistery, those to which it owes its European reputation, and by which, as they will certainly first attract the notice of the stranger, we shall begin our description, are the three brazen doors, executed, one by *Andrea Pisano*, and the two others by *Ghiberti*, and declared by Michael Angelo worthy of being the gates of Paradise.

"They are certainly of extraordinary beauty; but, at the same time, we must also acknowledge that this and the many other laudatory remarks proverbially attributed to Buonarotti are quite as much proofs of his own tact, as of the merit of the works which called them forth. He (Michael Angelo) was a clever fellow; and knew his *métier* in every respect. Instead of attempting to raise himself in public opinion by depreciating the performances of others, he taught the public to admire and not to criticise: being assured that the more the pleasure that was taken in art in general, the greater would be the share of honour and profit which he should obtain. In some respects we, perhaps, see these gates to greater advantage than in the time of Michael Angelo; for the gilding which then covered them is now entirely worn away, and we enjoy the undisturbed play of light upon the exquisite relief of the metal. And let it here be observed, that no one who has only seen bronze sculpture corroded by London fog, clotted by the sooty deposit of London atmosphere, and saddened by the sickly rays of London sun, can possibly have any idea of the effect of the material under the bright sky of a more genial clime."— *Q. Review.*

The gate executed by *Andrea Pisano* is the one towards the south. It was completed in 1330, as appears by an inscription which yet remains. *Giotto*, as we are told by Vasari, gave the designs for the basso-relievos. Later authorities have doubted this fact; yet the figures, and particularly the allegorical figures of virtues in the lower compartments, are completely *Giottesque* in conception and in design, allowing for the difference between relief and fresco. Hope stretching forth her hands towards the Celestial Crown may be instanced as an excellent example of Christian allegory. Above, are the principal events in the life of St. John.—"When this gate was fixed and exhibited, the event was celebrated throughout all Tuscany as a festival. The Signoria, or rulers of the Republic, who never came forth from the palazzo in state except upon the most important occasions, attended the first exposition of the works which they deemed the pride of their city. They were accompanied by the ambassadors of the then rival crowns of Naples and of Sicily; and the rights of citizenship were granted to the Pisan — he, the son of the rival republic — as the

highest honour which could be awarded to him, by whom Florence had been thus adorned. How unwise would it have been in Michael Angelo, if he had breathed a syllable which could detract from the homage thus rendered to that art of which he was a professor! or, for the sake of displaying his own ingenuity in criticism, to have dispelled the traditionary illusion." — *Q. Review.*

Andrea settled at Florence, and it is not, however, an agreeable passage in his history to find that he was much patronised by the bitter tyrant, Walter de Brienne, Duke of Athens, who employed Andrea to convert the Palazzo Vecchio, of which we shall speak hereafter (p. 543.), the seat of the republican magistracy, into a species of dungeon, and also to begin another strong fortress, the better to restrain the unruly community.

Not much less than a century elapsed, before the northern and eastern gates were added (1400—1424) to the portal of Andrea Pisano, at the expense of the merchant-guild.

The work was thrown open to general competition, and *Ghiberti, Donatello, Jacopo della Quercia, Nicolo d'Arezzo, Francesco da Valdambrina,* and *Simone da Colle* all strove for the prize. In the casting and execution of the north gate, *Ghiberti,* who is said to have been only twenty years of age when he began his work, was assisted by his father, *Bartoloccio,* and by nine other artists, all of whose names are preserved in the annals of the wardens of the baptistery. Upon this gate are displayed, the principal events of the ministry of our Lord. The third, or eastern gate, and the most beautiful, represents, in the compartments, the most leading events of the Old Testament, whilst the framework is filled with statues and busts of patriarchs, saints, and prophets of the Jewish dispensation, in basso-relievo. The statues of Miriam and Judith are particularly to be distinguished. The elegance of the design is especially remarkable (if any portion can be particularised where all is so fine) in the recumbent figures at the lower portion of the door. The skill displayed in the projection of the fore-grounds and the receding of the distances, is peculiarly worthy of notice: when seen at the proper time of day, no drawing in chiaro 'scuro can be truer in the perspective, whether of line or of light and shade. The statues and heads, all in "ronde bosse," are equally fine; as delicate and highly finished as a piece of jewellery, and yet exhibiting the utmost boldness and freedom.

The design of this gate was suggested, and the subjects chosen, by the celebrated Leonardo Bruni, surnamed Aretino from his birth-place (p. 511.), in a very remarkable letter addressed to the committee (as we should call them) to whom the arrangement of the work was entrusted. In this letter he insists upon the necessity that the artists should be well informed in the histories, so as to represent them with accuracy; whence we can collect, not only that a knowledge of the Holy Scriptures was more easily attainable than is now usually supposed, but also a strong desire to render these representations the means of useful instruction, the only ground on which they can be desirable. And indeed, not only in this, but in the other gates, and in the greater portion of the earlier and coëval Tuscan monuments, the simplicity as well as the truth of the subjects taken from the Bible is very remarkable, evincing, from the details, a most thorough acquaintance with the text from which the scenes of the artist are pourtrayed. And most satisfactory and pleasant is it, to be able to point out these, in some degree redeeming examples of art, amidst the crowd of imagery which testifies only of its abuse. Very beautiful borderings of plants and annuals surround the south and east gates of the Batis-

terio, perhaps the most correct and graceful arabesque ornaments that exist in bronze.

The sums paid to *Ghiberti* and his assistants for the two gates amounted to 30,798 florins, a sum, which, like most of the prices paid about this period, shows the exceedingly high standard by which such proficiency was measured in the market of labour. Groups, also of bronze, adorn the frontispieces of the three portals, all of rare merit, though by artists whose names are hardly known out of Florence. The Decollation of St. John (*Vincentio Danti*), the Baptism in the Jordan (*Andrea da Sansovino*), and a very singular and expressive group, by *Francesco Rustici*, St. John preaching to a Sadducee and a Pharisee. Borghini considers these statues as the best productions of modern times.

By the side of the principal, or eastern, gate, are two dark and shattered shafts of porphyry columns. It was believed that when the Florentines (1117) assisted the Pisans by guarding their city during the expedition which achieved the conquest of Majorca, they were offered their choice between two of the trophies won in the island, certain bronze gates, or two splendid columns of porphyry. The latter being selected, they were duly transmitted to Florence, covered with scarlet cloth: but, when the drapery was removed, they had lost all their beauty, for the rival republicans had spitefully passed the gift through the fire, whence, as it is said, arose the proverb, "*Fiorentini ciechi, Pisani traditori.*"

This tradition, like others recorded by the Froissart of Tuscany, *Giovanni Villani*, was probably invented to account for the injured surface and dull hue of the broken shafts, which, possibly, were never polished at all. They are now encircled and kept together by iron bands: for, the Piazza being entirely filled with water during a violent storm in April 1424, occasioned, as it should seem, by the bursting of a water spout, conjoined to an inundation of the Arno, the columns were undermined, thrown down, and broken by the fall. Above, are the rusty links of the massy chain, which, borne away from the Porto Pisano in 1362, were here suspended in triumph.

The Baptistery itself is in form an exact octagon, supporting a cupola and lantern. The external wall, of black and white marble, is a coating erected in 1288–93, by *Arnolfo*. In this, he has wholly avoided all Gothic forms, probably from the wish to adhere to the original character of the edifice. The structure which this coating encloses, is supposed by the early Florentines to have been the temple of their tutelar deity Mars, who, injured by the substitution of another patron, long continued to display his ire against his unfaithful votaries. Thus Dante introduces Jacopo di Sant' Andrea, saying,

"I' fui della città che nel Battista
Cangiò 'l primo padrone; ond' ei per questo
Sempre con l' arte sua la farà trista."
Inf. xiii. 143–145.

"Mine was the city which exchanged of yore
For John the Baptist her first guardian; he
Will always use his means to make her sad."
WRIGHT'S *Dante.*

And a statue of the god of war, whilom on the Ponte Vecchio, was supposed to have stood beneath the centre of the dome, which, in its original state, was open to the sky; the "Cappuccio" which now closes it having been erected in 1150. Within, the sixteen splendid Corinthian and composite columns, unquestionably ancient, surmounted by a range of Ionic pilasters, as well as the general arrangement of the structure, and its similarity to the Pantheon, give some countenance to the opinion of its Roman origin. On the other hand, the irregular employment of the Roman orders, and the fragments of

a reversed inscription, may be considered as proofs that it was raised in a barbarous age; and the Tuscan archæologists seem inclined to ascribe it to Theodolinda, the Lombard Queen. All we can say is, that the remarkable continuance in certain localities of Roman architecture, carried on by tradition, may render it not improbable that this structure, so Roman in parts, was raised in the Lombard age.

Dante speaks of this building,—"*mio bel San' Giovanni*,"—as if he delighted in it: though his mischance in breaking some part of a baptismal font, for the purpose of saving a child from drowning, occasioned one of the many unjust charges from which he suffered in his troubled life. Speaking of the cavities in which sinners guilty of Simony are punished, he compares them to the fonts,—

. . . "nel mio bel San Giovanni,
Fatti per luogo de' battezzatori;
L' un degli quali, ancor non è molt' anni,
Rupp' io per un che dentro v' annegava:
E questo fia suggel ch' ogni uomo sganni."
Inf. xix. 17—21.

. . . "In St. John's fair fane, by me beloved—
Those basins formed for water, to baptize;
(One of the same I broke some years ago,
To save a drowning child: be this my word
A seal, the motive of my deed to show)."
WRIGHT'S *Dante.*

The portion which he damaged, was some smaller font or basin conjoined to the large one. But the explanations are not very clear, and the great font itself was destroyed by Francesco de Medici, upon the occasion of the baptism of his son Philip (1577) wantonly, we may say, and greatly to the displeasure of the Florentines, who carried away, as relics, the fragments of marble and of mortar.

The whole huge concave of the cupola is covered with mosaics, some by a Greek, *Apollonius*, others by *Andrea Tafi*, *Gaddo Gaddi*, *Taddeo Gaddi*, *Fra Jacopo da Torrita*, *Agnolo de Gaddi*, *Domenico Ghirlandajo*, and a succession of other Florentine artists. Though executed at different periods, they exhibit nearly the same traditionary style. Perhaps few masses of mosaic are so large as those which cover this cupola, and extend for some way down the walls.—A gigantic figure of our Lord in the centre, the Rewards and the Punishments of the Just and of the Wicked, the Orders and Powers of the Celestial Hierarchy, Prophets, Patriarchs, and the Bishops of Florence in the lowest range of the seven circles, enrich, while they darken, the vault above. When a slanting sunbeam strikes on the green, blue, and crimson of the figures, and the brilliant gold of the ground, the effect is most beautiful, whatever may be the defects of the designs. Beneath, is a varied pavement (1200) of smalto; which, as at Lucca, is exactly of the same workmanship as that at Westminster Abbey. The patterns are very complicated and beautiful.

The site, in the centre, of the demolished font is paved with marble, and a portion of the pavement is occupied by a very remarkable memorial of ancient *science*, older than the mosaic, and ascribed to *Strozzo Strozzi*, the great astrologer, who died 1048.

In the centre is the Sun, surrounded by the following verse, which may be read either way, and does not make much sense any way:

"EN GIRO TORTE SOL CICLOS ET MOTOR IGNE."

This is surrounded by a zodiac ornamented with arabesques, the whole in low relief. In the centre of the sculptured Sun is a point; and it is supposed that when the stone was in its original position (for it has been moved), the rays of the Sun shone exactly upon that centre at 12 o'clock on Midsummer-day, on the feast of Saint John the Baptist.

The principal altar (1732) is chiefly to be noticed for the good management of the light and shade on the sculpture. A statue of Mary

Magdalen, by *Donatello*, though of wood, and smaller than life, is remarkable from its dissimilarity to the common conception of the character. The saint is represented as worn and exhausted by penance, with no luxury of attire, her beauty gone, and yet leaving its traces: the woman borne down by the deepest repentance, consumed by sorrow: the meagre and wasted effect is heightened by the dark colour of the wood. Over another side altar, is a beautiful marble statue of our Lord. The present font was erected in 1658, but it seems to be of an earlier period. The sculptures are good.

The noble tomb of Balthasar Cossa (John XXIII., (d. 1419)) bears the insignia of the popedom on the armorial shields. He was deposed in the council of Constance (1414) and Ottone Colonna, or Pope Martin V., (*Papa Martino: non val un quattrino*), substituted in his stead (p. 165.). Martin objected to the title of "Quondam Papa" here given to his predecessor, but the Florentines would not forget that their countryman had been such, though deposed by council and kaiser. The tomb is raised high above the ground, in the style of the *renaissance*. The sarcophagus is supported by Faith, Hope, and Charity, the two latter by *Donatello*, but rather inferior to his usual skill.

All the baptisms of the city are still performed in this church, according to the ancient ritual, and you can rarely enter the building without witnessing the ceremony. According to the verbal information of the registrar, the average number of baptisms is now 3500 per annum. From 1470 to 1490, the average was 2094 annually; from 1770 to 1790, it was 3355. In 1835, it was 3564; and it may be doubted whether any other capital in Europe has experienced so few fluctuations. It is stated, that, taking the average of months, births are always scarcest in June, and most plentiful in January, February, and March. We notice this assertion, in order that those who are interested in statistical inquiries, may, if they choose, examine into its accuracy.

The *Piazza di San' Giovanni* is, in fact, one with that of the duomo. The hospital of the *Bigallo* at one extremity, though miserably modernised, shows some fine remains of Gothic in the style of *Orcagna*. The ancient projecting wooden roof resembles, and perhaps purposely, that of a Turkish kiosk. The oratory, now used as a depository for government papers, contains somes curious frescoes by Rodolfo Ghirlandajo. On the south is the column of San' Zanobi, erected in the fourteenth century, but often altered, and commemorating a miracle, said to have taken place upon the translation of his relics: a withered trunk of a tree, which was touched by his coffin, having sprouted out in leaves. Several of the houses about the duomo, though much altered, bear the marks of republican antiquity, particularly one with fine projecting shields.

In the *Guardaroba*, near the duomo, are preserved several very remarkable monuments of ancient art.—The *Dossale*, or altar-table of the baptistery. This curious piece of church furniture is of silver, richly enamelled, and the frame-work is of the most delicate Gothic workmanship. Like its companion, the altar-table at Pistoja, it is the work of generations; for, begun in 1366, it was not completed till after 1477. *Ghiberti, Orgagna, Bartolomeo Cenni, Andrea del Verrocchio,* and *Antonio del Pollajuolo* were employed upon it, and the books of account, testifying the payments made to them, are yet preserved here; the vouchers of the work's antiquity and authenticity. The table, which is about five feet in height and fifteen in length, is in three divisions. In the centre is a fine statue of St. John, by *Michelozzi di Bartolomeo*. Around, in compartments, is the history of the

life of St. John. The tabernacle and filagree work are of the utmost purity and delicacy. In the portion executed by *Antonio del Pollajuolo*, the countenances are remarkable for their expression. The figures, of course, exhibit a progress in style, but all are distinguished by their artistical feeling, so entirely superior to that of any similar silversmith's work of the present day. One cause of this merit is, that the whole is worked by the hand, no portion being effected by punch, stamp, or other mechanical means. The altar-table is only used once in the year — on the festival of the patron Saint. — A very rich silver crucifix (about 1456), by *Betto di Francesco Betti*, a Florentine, *Milano*, the son of *Domenico Bei*, and *Antonio del Pollajuolo*. — A pastoral staff of the same period, with the Virgin, St. John, and other figures. — A mosaic diptych of Greek workmanship of the 11th century. It had been preserved in the Imperial Chapel of Constantinople, and was sold to the baptistery towards the end of the 14th century, by a Venetian lady, Nicoletta de Grionibus. Her husband had been chamberlain to the Emperor John Cantacuzene. The figures are small, and the workmanship is most wonderfully fine and delicate: the tesseræ of the mosaic are microscopic, and are so well put together as almost to have the effect of miniature. The treatment of the subject much approaches the antique; this is particularly the case with respect to the Resurrection of Lazarus. The Transfiguration is represented according to the ancient type, which, as we have before observed, has been adopted by Raphael in his celebrated picture. As far as design is concerned, this diptych is, without exception, the finest specimen of Byzantine art now existing. It must be remarked that the setting is evidently of much later date than the compartments. The Guardaroba also contains many early paintings of the school of Giotto, which, though unnamed, have considerable merit.

Florence is fortunate in retaining about two-thirds of her ancient churches: had the Baciocchi or French domination not been cut short, some of the finest which remain, such as San Marco, would have been levelled with the ground. Of the existing ecclesiastical structures, the first to which we shall proceed will be

Or' San' Michele. Interesting and beautiful as this building is, it must be viewed with the remembrance that it is a granary by intention, and a church by accident. From its first destination, the building derives its name, "Horreum Sancti Michaelis." Erected after the designs of *Arnolfo* in 1284, by order of the Signoria, the basement, then an open loggia used as a market-place, contained a picture of the Virgin, which was said to possess miraculous powers, and became the object of great veneration. About 1337, it was determined to consecrate this portion of the edifice, and a chapel was erected around the painting. The crowds who visited it disturbed the market people; and the Signoria, having determined to convert the whole lower story into a church, the openings of the arches of the loggia were filled up with walls and tracery, so as to form them into doors and windows. The church was thus completed, though not exactly in its present shape; and the sanctuary commanded so much veneration, that, in the year of the great plague, 1348, the offerings amounted to 35,000 golden florins.

The two upper stories, however, continued employed for their original purpose, until Cosmo I. directed that they should be converted into a depository for the public archives, and as such they are still employed. *Taddeo Gaddi*, in 1337 to 1350, had worked upon the original building of *Arnolfo*, and the elevation,

as it now appears, is mainly from his designs.

Externally, the building, which is rectangular and isolated, bears the appearance of an ancient palazzo; and notwithstanding the sacred imagery by which it is decorated, the stranger would scarcely suspect its application, similar decorations being so often found in secular edifices. These statues, which are among the best productions of the ancient Florentine school, were erected at the expense of various trading guilds or companies. Beginning at the eastern side, they stand in the following order: St. Luke (*Giovanni di Bologna*), by the advocates and notaries. St. Thomas (*Andrea del Verrocchio*), by the Mercanzia. St. John the Baptist (*Ghiberti*), by the Arte de' Calimala, or drapers. St. John the Evangelist (*Baccio di Montelupi*), by the silk merchants; most carefully finished. St. George (*Donatello*), by the sword-makers and armourers; a singular and masterly production, but unfortunately disfigured last winter, by a malicious urchin, who broke St. George's nose with a stone. It is the finest possible conception of the symbolical Christian warrior, firm and bold, yet tranquil; mighty without violence or ferocity. In looking at this and the other statues of Donatello, one cannot help wondering that, if it be thought right and proper to cultivate statuary, no collections are made of casts of these productions, which would teach many a lesson not to be found in the works of Grecian art. St. James (*Nanni di Banco*), by the furriers. St. Mark (*Donatello*); greatly admired by Michael Angelo, who is said to have addressed the statue with the query, "*Marco, che non mi parli?*" one of his accustomed *gentilezze*, and which in this instance was borrowed from Donatello's own speech to his own *Zuccone*. St. Eloy (*Nanni di Banco*), by the blacksmiths, who have universally adopted the good Bishop of Tournay as their patron saint; he is the protector at this very day of the Worshipful Company of Blacksmiths in London.—St. Stephen (*Ghiberti*), by the wool trade; so much admired, that the artist thereby procured an order from the money changers or bankers for the St. Matthew in the next niche. This niche had been assigned to the bakers, who had proposed to adorn it with St. Laurence; but, being a very poor company, they resigned the post to the more opulent community. The next niche originally contained Donatello's St. George. It is now filled with a statue of St. Luke, placed there in 1789, of inferior merit, and which belonged to an institution then suppressed. A strange group of four real or supposed saints, but whose names are not known, is attributed to *Nanni di Banco*, as well as St. Philip, appertaining to the shoemakers. Lastly, St. Peter, placed by the butchers, by *Donatello*; equally clever in the design as in the drapery. Like all Donatello's other statues, it proves the excellence which an artist can attain in representing the human form, without that display of the nude, considered so imperative in our age. These statues are in good preservation, but the other external ornaments have been much damaged. Of the plates of majolica, or circular tablets of earthenware, by *Lucca della Robbia*, representing the emblems or ensigns of the trades, and inserted in the walls, only two remain.

The windows of the church are exceedingly beautiful. The arches are circular, but the tracery flows and winds in intersecting curves with the utmost delicacy and grace; and the niches or tabernacles are equally in the best style of Florentine Gothic, of which they exhibit all the peculiarities. All these are from *Orcagna's* designs. Like almost every other building of the same class, it yet awaits a correct draftsman. A gentleman of great taste, William Hamilton, Esq., some years ago proposed

to have it modelled in alabaster, and it could be well represented by this mode.

The interior, as might be expected from its original destination, has not the architectural beauty required for a church. The plain and massy piers which divide it into two corridors or aisles, are suited to the market; and the attractions of the building must be sought in the ornaments which it contains or contained. We use the past tense, for the splendid paintings of patriarchs and prophets by *Angelo Gaddi* and *Jacopo di Casentino*, which formerly adorned it, have been white-washed in order to throw more light into the church. This misdeed is an irrefragable proof that churchwarden taste is not confined to England. The figures were painted upon a ground of ultra-marine; and it is very possible that, with due care, the coat which conceals them could be removed, as has been done at the Palazzo del Bargello; but, from the exceeding apathy with which such remains are regarded in Florence, it is not likely that the exertion will be made. Even a Madonna by *Andrea del Sarto* has sustained the same fate. Some portions of the stained glass, valuable in the history of Florentine art, as being amongst the earliest specimens produced after the fashion had been introduced from Flanders, yet remain. It is like all the Florentine glass, of the richest and most harmonious tone of colouring.

But the pride of the church is the tabernacle or chapel of white marble, constructed by *Orcagna*, 1348-57, with the money received from the offerings made after the great pestilence. Surmounted by a statue of St. Michael, it rises nearly as high as the roof, and a small staircase within, leads to the interior of the canopy. Arabesque patterns are formed by the richest marbles, being inlaid in a fine mosaic work, enhancing the delicate white ground; and occasionally bright colours are produced by bits of glass placed over foil. The interior of the vaulting of the canopy is mosaic. Every inch is finished with the utmost elegance. In order that the materials might retain all their lustre and brilliancy, *Orcagna* would not employ any cement or mortar, but caused the pieces to be clamped with metal. A bas-relief by his own hand in very elegant taste, of the Death and Assumption of the Virgin is behind the altar of this lovely shrine. His name and the date, 1359, are inserted. Twisted columns, Gothic pediments, and sculptures of classical purity, characterise this monument; and so perfect is the workmanship, that it looks as if the stone had been rendered fusible, and the whole finished at one cast. This shrine also possesses much beauty in its proportions, in the balance between the *pieni* and the *vani*, the masses and the apertures. In our Gothic canopied tombs which the tabernacle resembles in the general plan, there is always an appearance of deficiency in the supporters at the angles. But here there is neither weakness nor heaviness.

We regret to add that the exterior of Or' San Michele is much dilapidated, but it is now under repair.

Santa Croce, the metropolitan, if such a term can be used, of the Black or Observative Friars in ancient Florence. St. Francis sent his earliest colony to this city in 1212, who, after some migrations, were placed in this magnificent building, of which the first stone was laid with great pomp in 1294. *Arnolfo* was the architect, and there is a likeness to the duomo in the stern and simple style of Florentine Gothic, wide-spread and lofty, and in which the sepulchral monuments appear to great advantage through the long receding perspective. Almost from its first foundation, this church became the favourite place of interment of the Florentines; and it has been called the "Westminster Abbey" and the

"Pantheon" of Florence, though in point of fact it has little similarity with either. It wants the regal and patrician feeling of our abbey; and, as yet, it is equally unprofaned by the character of the Parisian Pantheon, the production of anarchy and infidelity.

The pavement is most thickly strewn with sepulchral slabs and tablets. Very many of the earlier ones are in *bassissimo* relievo; most of these effigies of the dead, are beautifully worked, and very interesting from the variety of costume. Others are inlaid, or *intarsiated* with coloured marbles.

An Englishman may search out for the tomb of John Ketterich or Kerrich, successively Bishop of St. David's, Lichfield, and Exeter, and who, sent upon an embassy by Henry V. to Pope Martin V., died shortly after his arrival in Florence, 1419. It is nearly in the centre of the church, and the inscription is very legible. Few, however, of the names in these pavement tombs have much interest beyond the walls of Florence, excepting, perhaps, that of Giovanni Magalotti (d. 1377). When the Florentines, hitherto so devoted to the papal see, declared war against Gregory XI., allying themselves with the "Roman republic" (1375), in defence of liberty; they appointed a "board," consisting of eight members, called the *Balia della Guerra*, whom the common people called the *Otto Santi*, while the pope, less decorously, styled them the *Otto Diavoli*. Magalotti, who was one of these Otto Santi, died in office, and was honoured by a public funeral.

As a work of art, the most interesting tomb is that of Michael Angelo Buonarotti. The three sister arts, Painting, by *Battista Lorenzi*, Sculpture, by *Cioli*, and Architecture (the finest, a grand and royal figure), by *Giovanni dell' Opera*, appear as mourners; if their thoughtful attitudes can be called mourning, round the urn of the great master. His bust, by *Lorenzi*, was considered a most faithful likeness. The allegorical figures are all happily and gracefully expressed, and form a group almost emulating the talent of him whom they commemorate; though there are evident traces of a *pentimento*, Painting having been originally intended for Sculpture. According to the design originally furnished, Painting was to have stood in front of the sepulchre; but Michael Angelo's family, when the tomb was in part executed, remonstrated against *this* arrangement, inasmuch as they considered that his peculiar excellence was manifested in sculpture, which should, therefore, have the post of honour; and the statue was accordingly transformed, though not so completely but that some indication of her original destination remains. It is said that M. Angelo chose the position of the monument himself, in order that, when the great doors of the church were open, he might see from his tomb the cupola of the cathedral. A better reason is found in the fact, that the vault belongs to the Buonarotti family.

The magnificent tomb of Marzuppini is by *Desiderio da Settignano*. It exhibits the last transition from mediæval to modern Italian art; conceptions happily adopted from the general form of Roman remains, without any loss of nationality. The tombs of this class and era are of a very uniform type — a sarcophagus, approaching to the antique in general form, but treated with the greatest freedom and originality in the mouldings; a recumbent figure; and, above, a medallion usually with the Virgin and Child. In this instance the figures have all the grace of Donatello. The tooling in some parts is most elaborately minute, almost approaching to ivory carving. Marzuppini (b. 1399, d. 1453), chancellor or secretary of the republic of Florence, and one of the protegés of Cosmo de Medici,

enjoyed, while living, a high reputation for eloquence and ability. His works which remain to us are admired by the Tuscans, though foreign critics consider them as not above mediocrity.

The monument of Leonardo Bruni, surnamed Aretino, from his birthplace, Arezzo. — "He was the first who replaced the rude structure of periods by some degree of rhythm, and introduced his countrymen to something more brilliant than they had known before; though even he is not quite as polished as a fastidious delicacy would require. Aretin's history of the Goths, which, though he is silent on the obligation, is chiefly translated from Procopius, passes for his best work. In the constellation of scholars who enjoyed the sunshine of favour in the palace of Cosmo de' Medici, Leonardo Aretino was one of the oldest and most prominent. He died at an advanced age in 1444, and is one of the six illustrious dead who repose in the church of Santa Croce. Madame de Staël unfortunately confounded this respectable scholar, in her *Corinne*, with Pietro Aretino: I well remember that Ugo Foscolo could never contain his wrath against her for this mistake."— *Hallam.* The monument is by *Rosselini*; and, with much similarity to the work of Settignano, has perhaps more purity. The imitation of the antique is closer, and yet without stiffness, whilst the laurel-crowned corpse lies extended on the tomb in placid repose. Above, is a fine Madonna by *Verocchio.*

The piles in memory of Macchiavelli, by *Spinazzi*, erected by subscription in 1787, the cenotaph of Dante, by Ricci, and the tombs of Count Skotniki and Pompeo Signorini, belong to the ordinary brood of the *atelier*, and are unworthy of any attention; like the productions of the same class in Westminster Abbey, you only wish them away. The Dante is most peculiarly unpoetical, so as to be absolutely disagreeable. Nor will the unprejudiced observer be tempted to bestow much admiration upon *Canova's* monument of Alfieri. The merits of *Canova* are not to be found in his monumental compositions, which have neither the simplicity of the antique nor the significancy of Christian art. They are cold and theatrical, executed without feeling, and consequently exciting none in the beholder.

Although in what may be termed somewhat of a Frenchified style, and rather *in a flutter*, the tomb of Galileo, executed by *G. Foggini*, *V. Foggini*, and *Ticciate*, in 1737, is perhaps more satisfactory than works, which, however beautiful in design, are quite without soul, and remind one of the fox's censure in the fable on the fine bust, "belle tête, mais de cervelle, point."

On account of the individuals, the monuments of Nobile, the natural philosopher, and of *Micheli*, at the beginning of his career, a working gardener, but who became one of the most eminent botanists before Linnæus, should be noticed.

The upper or altar end of the church is not in its original state, having been altered, like Sta. Maria Novella, by *Vasari.* It consists of a series of chapels, some of which yet contain some very remarkable frescoes by early masters, though many have been effaced. There are in these chapels some fine tombs, particularly in the chapel of the noble family of the *Bardi.* Here is the monument of Ubertino de' Bardi, a valiant condottiere, which exhibits a curious mixture of painting, sculpture, and architecture. It is by *Tomaso di Stefano*, who so closely imitated Giotto that he obtained the name of *Giottino*, by which he is generally known. Ubertino is rising from his tomb. Above is painted our Lord and the angels, the angel sounding the last trumpet, and some allegorical figures. The drawing is remarkably pure, and the colouring

harmonious. The architectural canopy, which is a grotesque Gothic, has great beauty. The *Ecce Homo* sculptured in front is also very fine.

The *Castellani* monument of black marble is good of its kind. The body is seen below, extended on the tomb, while the subject is, as it were, continued by a fresco above, ascribed to *Giottino*, and representing the soul of the deceased ascending into heaven, executed with the greatest care. In the same chapel are valuable frescoes by *Giotto* and *Giottino*, representing the deposition in the tomb of our Lord's body: they have much and fine expression. In the *Capella dei Risaliti* are strange legendary representations — St. Michael, a bishop striking at an ox, and others, which it would be difficult to appropriate without the help of the golden legend. Here is a crucifix by *Donatello*, interesting on account of its connection with his personal history. It was one of his early works: and, being right proud of it, he showed it with exultation to Brunelleschi, who told him "che gli pareva che avesse messa in croce un contadino." — The sequel will be hereafter told (p. 518.).

The chapel of the Holy Sacrament contains the monument of the well-known countess of Albany, the widow of Alfieri, by *Santarelli*. It is in imitation of the cinque-cento style, and is tolerably pleasing. In this chapel *Vasari* has painted the *Cenacolo*, or Last Supper: it is not ill imagined; but the action of St. John is too violent, and the position of the fresco prevents its being well seen. Here are pictures by *Giotto*, the Coronation of the Virgin, surrounded by Saints and Martyrs, and her Espousals, by *Taddeo Gaddi*. The paintings of the latter in this chapel cover much of the vaulting and of the wall, and are very elegant. The sobered aspect of these frescoes is much contrasted by the somewhat shewy frescoes recently executed, in 1837, by *Martellini*, of subjects from Florentine history: they are finely drawn, done at the cost of a friar of the convent. Two statues by *Luca della Robbia* of St. Dominick and St. Bernardino are excellent specimens of his style; but you have to get over the effect of their porcelain brilliancy.

The chapel of St. Laurence contains one of the largest groups of *Luca della Robbia* now extant, a Virgin and Child, exceedingly prized; but, as we have already observed, like all of the works of this master, requiring a mental effort to dismiss the effect of the gaudy colouring.

The choir has escaped alteration, and still retains a remarkably fine, monastic character — the lofty and prolonged octagon termination, the walls and roof coated with frescoes, the daylight scarcely peering through the richly coloured glass. It may be here remarked, that many of the windows in this church are thus decorated: the finest specimen is the Descent from the Cross by *Ghiberti*, in the circular window in the front of the building. Behind the high altar are fine frescoes, by *Angelo Gaddi*, representing the Finding of the Cross, and incidents from the Life of the Emperor Constantine. They are stiff, but very perfect, and of a mellow tone of colour, covering the walls like tapestry, and the windows here also are splendidly coloured.

The *Capella Nicolini* is rich with fine inlaid marbles of many colours. Around the walls are grand statues, of Moses (something like that by Michael Angelo on the tomb of Pope Julius II.) and Aaron — Humility — Modesty, taming an Unicorn — Prudence, by *Francavilla*. The Fresco Sybils, by *Franceschini* (*Il Volterrano*, about 1560) are very fine. *Bronzino* has a majestic picture here, the Coronation of the Virgin, interesting as being left unfinished by the death of the artist. The Assumption of the Virgin by the same hand is also good, though too dark and heavy in colour.

In the *Capella Guigni* are elegant frescoes by *Taddeo Gaddi*, and an altar picture (*Giotto*) representing the Coronation of the Virgin. A picture by *Cristoforo Allori*, of the Assumption of the Virgin, and the portrait of Passignano below, is fine.

The "Invenzione della Croce," in the *Capella Ricardi*, by *Billiberti*, is a fine, though dark picture. A Virgin in Heaven, and Saints below, (*Andrea del Sarto*) is so retouched as to be almost spoiled. St. Francis, (*Cimabue*) is so much esteemed as to be exhibited but once a year. By the small copy of the picture which is shown, it seems to have been taken from a portrait, if not from nature.

The *Capella dei SS. Martiri* has well-preserved, though stiff frescoes, by *Taddeo Gaddi*, representing the Martyrdom of St. Stephen and St. Laurence.

In a second chapel of the *Bardi family*, is a small Virgin and Child, (*Giotto*), which may, or may not, be original; and a picture of the Saviour, dead, by *Cigoli*, not pleasing.

There is a fine altar piece, by *Giotto*, with small figures, in the *Capella Rinuccini*. The Virgin and Child are in the centre, and St. Peter, St. Paul, &c. around. The drawing of St. John's arm is very stiff and bad, and the whole is hard, but remarkably rich and clear in colour.

In the body of the church are some good pictures; by *Angelo Bronzino* is a Taking down from the Cross, near the great door. The same subject is repeated in another part of the church by *Allori*, the second Bronzino; in this the Virgin is peculiarly beautiful. — *Sasso Ferrato*, a most lovely Virgin.

One work of art of great excellence remains to be noticed, the pulpit, by *Benedetto di Majano*. It is of red and white marble. The fine basso-relievos, St. Francis receiving the Stigmata, Pope Honorius confirming the Regulations of the Order, the boldness of St. Francis before the Soldan, the Exposure of the Body of the Saint, and the Martyrdom of Five Brethren of the Order in Mauritania, all have a complete pictorial effect. The architecture is in the cinque-cento style.

The Sacristy is most rich in decorations, and little altered from what it was in old times, except that the paintings by *Giotto*, which ornamented the doors of the presses, have been removed. A fine work by his hand is the altar piece; and many frescoes decorate the room, by *Taddeo Gaddi*, in his best manner, and well preserved. The borders to these frescoes are in a style approaching to the beautiful arabesques in Raffaelle's Loggie.

Many works, by *Giotto* and his school, are in the *Capella dei Medici*, leading out of the sacristy; and many of the glazed terra-cottas by *Luca della Robbia*, which abound in Florence, are on the walls of the corridors which branch off to the conventual buildings. Here too are several ancient pictures; and more glimpses of groined vaultings and Gothic windows are to be seen than is usual in this country.

The *smaller refectory* contains paintings by *Giovanni di San Giovanni*; in the one of the Miracle of the Loaves and Fishes, the artist has introduced his own portrait, clad in a red garment. This chamber accommodates all the friars who now live in the convent; and, being much impoverished, they have let out the *great refectory* as a carpet manufactory. Yet here are two very large and well-preserved frescoes, by *Giotto* and *Cimabue*, one of the Last Supper, the other of the Tree of St. Francis, of which our Lord is represented as the stem, most forcible and rich in colour, and able in execution. It is greatly to be regretted that means are not found by the government, by whom so much of the property belonging to the convent is still held, to preserve these grand specimens of national art from impending ruin. But we regret exceedingly to be compelled to repeat

the remark, that the value which the Italians in general, but the Tuscans most of all, place upon works of art, is simply in proportion to the display which they can make in a collection or gallery.

The cloisters are most interesting; almost every stone bears a memorial, an armorial bearing, or an inscription. The recent epitaphs, turgid and affected in sentiment, are mostly in Italian, which, in its modern idiom, does not well adapt itself to the lapidary style. The youth of a large proportion of the deceased, is remarkable. The paintings of the life of St. Francis are not without interest, though they derive their chief value from their locality. The second or inner cloister, built by *Brunelleschi*, and which contains the sepulchral chapel of the Pazzi, erected by him in 1420, should be carefully studied, as exhibiting remarkable correctness in its classical details (e. g. the proportions and designs of the Corinthian columns), as well as complete originality in their combination. Two or three *open* monuments, like those at Verona, stand near the wall.

The terra-cottas by *Luca della Robbia*, with which the portico is incrusted, have here a rich and happy effect; and, before quitting the cloister, the visitor will do well to give a glance at the ancient sepulchres near the chapel. One of a prelate of the Pazzi family, is supported by Prudence and other virtues, remarkable from the circumstance of their being introduced on a funeral monument. The basso-relievos on the sarcophagus itself, are also very remarkable. Another tomb is of ruder workmanship, with a species of Byzantine character. That of Alamanni de' Caraccioli, 1337, stands out boldly upon its pillars; — but it would take pages to point out all that deserves to be remarked.

In the front of the church, a few bases of dark rich marble mark the beginning of the façade which would have covered the rough and unsightly naked brickwork, if Castilio Quaratesi had been permitted to exercise his munificence: he asked, as was reasonable, to place his arms on the building; but the "Operari" (the council of works) having refused permission, he, on his part, refused the money which he would have bestowed.

In a niche in the rough front stands a small and not very important bronze of Donatello's — St. Louis, Bishop of Toulouse. Above, in a circle, are the letters I. H. S., remarkable as having been placed there by St. Bernardine of Sienna after the plague in 1437. St. Bernardine was the inventor of this abbreviation of the name and mission of our Lord: so that whenever it is found in an ancient monument, it proves that the date thereof is subsequent to his age.

Bernardine having remonstrated with a maker of playing cards, which then were painted and illuminated, upon the sinfulness of his calling, the man pleaded poverty, and the needs of his family. "Oh," replied the Saint, "I will help you," and writing the letters I. H. S. upon a paper, he advised the cardmaker to gild and paint these initials upon cards, as a device, and sell them; and they took so much as quite to answer. St. Bernardine then travelled the country, putting up I. H. S. wherever he went, and thus, as we have before remarked, these now familiar initials, whether found in manuscripts or works of art of any description, afford a criterion of antiquity.

The *Piazza of Sta. Croce* is regular and spacious. On the right hand side, when looking to the church, is the *Palazzo of Nicolo della Antella*, the lieutenant or deputy of Cosmo II. in the academy of design. It is covered with frescoes, remarkable, besides their elegance, for the speed with which they were executed, in 1620. Those in the upper tier were completed in fifteen, and those in the lower in five days. The subjects are mythological and allegorical, faded, but of much

merit, being by the best artists who flourished at that period.

The Democracy of Florence was founded in the Piazza di Santa Croce; and the year of this remarkable event, being the exact middle of the 13th century (1250), may easily be retained in the memory. The government of the state had been vested by Frederick II. in the Ghibelline nobles, to the exclusion of all others. This oligarchy, selected out of an aristocracy, imposed heavier taxes than the citizens chose to pay; and the Uberti in particular, had given great offence by their pride. A sudden tumult arose; and the goodmen, as they are styled by Villani, assembled here, with the determination of taking the power into their own hands, which they accomplished without the slightest opposition or resistance. Having made themselves *people*, according to the expressive term of the Chronicles, and forcibly rendered by Hallam as "a resolution of all derivative powers into the immediate operation of the popular will," they elected Uberto di Lucca as *Capitano del Popolo*, and twelve military chiefs, or *Anziani del Popolo*, the leaders in arms of the citizens. Up to this period, the Florentines had rendered a real, though not onerous, subjection to the Emperor; but with this revolution began their transient democracy, leading to those vicissitudes of turbulence, faction, and tyranny, ending in their glad submission to naked despotism, which led her great poet to compare her to the sufferer, who, unable to find repose upon her weary couch, seeks by change of position for a temporary release from pain.

"Fiorenza mia, ben puoi esser contenta
Di questa digression che non ti tocca,
Mercè del popol tuo che sì argomenta.
Molti han giustizia in cuor, ma tardi scocca,
Per non venir senza consiglio all' arco:
Ma 'l popol tuo l' ha in sommo della bocca.
Molti rifiutan lo commune incarco;
Ma 'l popol tuo sollecito risponde
Senza chiamare, e grida; "I' mi sobbarco."
Or ti fa' lieta; che tu hai ben donde;
Tu ricca, tu con pace, tu con senno.
S' i' dico ver, l'effetto nol nasconde.
Atene e Lacedemona che fenno
L' antiche leggi, e furon sì civili,
Fecero al viver bene un picciol cenno
Verso di te, che fai tanto sottili
Provvedimenti, ch' a mezzo Novembre
Non giunge quel che tu d' Ottobre fili.
Quante volte del tempo che rimembre,
Legge, moneta, e ufficio, e costume
Hai tu mutato, e rinnovato membre?
E se ben ti ricorda, e vedi lume,
Vedrai te simigliante a quella inferma
Che non può trovar posa in su le piume,
Ma con dar volta suo dolore scherma."
Purg. vi. 127—150.

"My Florence! well contented may'st thou be
With this digression—thee it toucheth not;
Thanks to the people who advise for thee!
Many have justice in their hearts; but long
Delay, through fear, the meditated shot;—
Thy people have it on the very tongue.
Many refuse the burdens of the state;—
Thy people answer with officious haste
Ere they are asked: 'I bow me to the weight.'
Then be thou joyful, for good cause hast thou;—
Thou rich! thou peaceful! thou with wisdom graced!
That I speak truth, the facts themselves avow.
Athens and Lacedemon, who displayed
Such skill in laws, and were so polished too,
In social life but slight improvement made,
Compared to thee, who dost such schemes conceive—
The subtle thread lasts not November through,
That in October thou beganst to weave.
How oft, within the time we can retrace,
Hast thou thy customs, changed and changed again,
Thy laws, thy coin, and e'en thy very race?
If thou rememberest well, and art not blind,
Thou'lt see thyself like one distraught with pain,
Who on her bed of down no rest can find,
But, ever turning, seeks relief in vain."
WRIGHT'S *Dante*.

Santa Maria Novella was the first colony or settlement of the Preaching Friars in Florence. St. Dominick, the founder of this celebrated order, proceeded upon the missionary principle; and, in the same year (1216),

when his institution received the confirmation of Honorius III., having been previously approved by Innocent III., he sent a small company of brethren to Florence. In about 1222 they were, after some changes and removals, located in a small but very ancient church, then standing without the walls of Florence, the site of which is now included within the walls of the present magnificent edifice. Perhaps there is no place in this city to which the traveller ought to devote more of his time.

On a rough guess, the conventual buildings cover about as much ground as Trinity and St. John's at Cambridge, united: and possibly, something more. The spacious church, two large cloisters and several smaller quadrangles, sacristy, refectory, and chapter-house, are spread over the area granted by the liberality of the magistracy and people: and it will require repeated visits before the most remarkable objects which it contains, are properly appreciated or properly understood. Most particularly to be noticed are the frescoes of the Florentine school, exhibiting a mass of solid labour scarcely to be paralleled; and besides the elaborateness of the composition, they exhibit so much which is allegorical, allusive, or historical, that they cannot be well read, if such a term may be employed, without much application on the part of the beholder.

The façade of the church is completed, a rare thing in Florence. It is composed of compartments of white and dark-green marble, now so deep in tint as to be almost black. This façade is the most modern portion; for, though it was begun in 1348, it was not finished till 1470. As it now stands, it is the work of the celebrated *Leon Batista Alberti*: the whole elevation is from his designs, an adaptation of some of the forms of Roman architecture, to a general arrangement very much like that of the Pisan style, producing a rich and original effect, but still Gothic in its character and sentiment. Alberti, let it be recollected, was one of the great restorers of Roman architecture (see *Mantua*; *Chiesa di Sant' Andrea*); and his not giving a classical aspect to this front (which would have harmonised so ill with the body of the building) is a cogent proof of his good sense and ability: unless we attribute it to the directions of his employers, the Dominicans, who, like the Franciscans, seem, after the revival of classic art, to have adhered to the mediæval style, by a species of traditionary feeling that it was the proper fashion for church architecture. Thus, in England, the benchers of Lincoln's Inn insisted upon Inigo Jones giving them a Gothic chapel, in place of the classic Roman fabric which he wished to raise.

Inserted in the front, are two curious astronomical instruments, placed there by the directions of Cosmo I.; a quadrant dial (1572) and an armillary dial (1574). They show the altitude of the sun, the hours counted from sun rise, and from sun set, the astronomical hours, the sun's altitude, and other similar particulars. The sail of a ship, introduced in some of the ornaments of the front, is supposed to have been the device of the Ruccellai family, who defrayed great part of the expense, but it has not been entirely well explained. The wall of a cloister extending from the front is composed of arches, each containing an ancient tomb, like those which we have noticed at Pistoia and Lucca. It is not extraordinary that a laquais de place should amuse himself, by telling English travellers that these tombs were intended as cages for exposing the victims of the inquisition, but it is wonderful that any body should have believed him.

The first stone of the body of the church was laid in 1279. The Campanile, a fine tower with a spire, is in the Romanesque style, whilst the rest of the church is Gothic, which might

lead one to suppose that after the more modern fashion arose, the older was still continued for this portion of the edifice: just as the Norman Romanesque was retained amongst us in church porches, whilst the rest of the building is in the pointed style. It should seem that, at this period, the Dominicans were training up in their own order a school of architects; for the design and plans of the church were made by *Fra Ristoro*, *Fra Sisto*, and *Fra Giovanni de' Campi*, pupils, or at least imitators, of Arnolfo, whilst the Campanile and chapter-house are equally the productions of *Fra Giacopo da Nipuzzano*, all members of this community. It must be considered as a forcible reproof to the more recent contemners of Gothic architecture, that Michael Angelo should have given to this church the title of his bride, or sweetheart, for upon epithet the authorities are not agreed; but yet some portion of this endearment must be ascribed to Michael Angelo's tact, of putting his patrons in good humour by bestowing laudatory remarks upon what they already possessed. Here, as in the Duomo, the Gothic of Santa Maria Novella is much more simple than that beyond the *Alps*; but the lightness and good proportion of the arches, and the happy distribution of the light, give great beauty to the perspective. The choir has triple Gothic windows, with stained glass; but some alterations made by Vasari, under the direction of Cosmo I., have not improved this termination of the church. The best and most characteristic point of view is across the transepts: and the best moment for enjoying the view is, when the white-robed friars are defiling out of the inclosed choir into the nave.

There is much splendid stained glass in various parts of the church, particularly in the circular window of the façade, containing the Virgin, surrounded by the angelic host, and in the tall windows of the choir: the latter are principally whole length figures by *Alessandro Fiorentino* (1491). They are admirable specimens of the skill attained by the Italians in this branch of art, which we, beyond the Alps, hardly ever ascribe to them.

The lofty walls of the large choir behind the high altar, are covered by the noble paintings of *Domenico Ghirlandaio*, executed at the expense of the families of *Tornabuoni* and *Tornaquinci*, to supply the place of others by Orcagna, which had become decayed. The portion on the right contains subjects from the life of St. John the Baptist, and they derive great value from the contemporary portraits which the artist has introduced. That representing the Apparition of the Angel to Zacharias contains a noble group, in which are introduced Politian, Marsilio Ficino in the garb of a canon, Cristoforo Landini, and Gentile, Bishop of Arezzo. In the opposite compartment, representing, according to the legend, the Expulsion of Joachim from the Temple, the artist has introduced his own portrait; and the greater number of the figures are equally likenesses of his contemporaries, including Pietro, Lorenzo and Giovanni de' Medici, and his patron, Tornaquinci. The fresco which represents the Birth of the Virgin has a remarkably lovely and dignified group of female figures, surrounding and tending the infant. One of them is said to be Ginevra de' Benci, celebrated as one of the beauties of her time. These frescoes are a complete school for studying the early Florentine costume. In all of them the attitudes are lively and expressive, and the colouring most rich and forcible. Michael Angelo was the pupil, or rather the *garzoncello*, of Ghirlandaio, and some portions of these frescoes are traditionally reported to be by his hand. Ghirlandaio had a partiality for deep tints, but his shadows are never obscured or confused: he gives you the colouring of a thick grove in a bright sunlight. You never can turn away from these walls without

wishing to turn to them again. You do not know how to leave this choir. In the spandrils of the roof are the Evangelists, completed by *Alessandro Strozzi* in 1583, and filling up every portion of the sanctuary with the rich gloom so generally prevailing in Italian churches. The crucifix, of wood, by *Brunelleschi*, was executed by him out of rivalry with *Donatello*, when he rallied the latter upon the inelegance of his in Santa Croce, as we have before told (p. 512.). It is said by Vasari, that when Donatello saw this production of his rival, he was so surprised with its excellence, that, lifting up his hands in astonishment, he let go his apron filled with eggs and cheese for his dinner, all of which fell upon the ground, saying, "A te è conceduto far i Cristi, e a me i contadini:" yet, if the story be true, he lived to profit amply by the lesson of mortification which he had received. The crucifix of Donatello is rigid and without expression, faults which he afterwards most ably corrected. This work of Brunelleschi, which roused him to a better manner, happily expresses the last fainting agony, and is nobly conceived.

In the *Capella Strozzi*, entered by a flight of steps, a building as large as a small church, are the very remarkable *Dantesque* frescoes of *Bernardo* and *Andrea Orcagna*, a wonderful number of figures, the fruits of exuberant imagination and unwearied diligence.—The Inferno, nearly in conformity to the poem, with the names of the sins and of the sinners, finely written in Gothic capitals. Amongst the figures in the infernal regions, two, in defiance of all chronology are pointed out by the cicerone as Luther and Calvin.—Heaven, with endless groups of Angels and of glorified Saints, stiff in design, but full of expression.—The Last Judgment, in which, as usual, the stern satire of the middle ages is displayed; those on the left hand being the ones who in this world were most honoured, Bishops, Abbots, Monks, Nuns, Nobles, Knights, and Ladies, intermixed with terrific and grotesque fiends, amongst which may be remarked a Demon, dragging a reluctant corpse out of the grave. The treatment of this subject is much like that of the same portion of scripture in the Campo Santo at Pisa, also by Orcagna.

The altar piece, or altar table, is by *Andrea Orcagna*, representing Saint Dominick presented to the Virgin, with many other figures, all delicately finished. His name, wrought in early Gothic characters, forms a kind of border beneath the picture, which he painted, pursuant to a contract made between him and Tomase Strozzi, 1347. These certificates of origin add exceedingly to the value of the early specimens of Florentine art.

In this chapel the stained glass is very fine.

The *Chapel of the Gaddi* is a rich specimen of the best Italian architecture by *Dosio*. Portions of the ornaments of the altar are from the designs of *Michael Angelo*.

The most celebrated of the pictures in Santa Maria Novella is a Virgin and Child, larger than life, upon a gold ground with angels around, by *Cimabue*, very elaborate, and giving more evident promise of the revival of art than can always be traced in this early master. The expression of the countenance is sweet, but very singular, very unearthly, reminding you of a sibyl. When produced, it excited the highest admiration. While the painter was employed upon it, Charles of Anjou passed through Florence; *Cimabue* had not allowed his work to be seen; no one had entered his *bottega*—*studios* there were none in those days.—Charles was permitted to pass; the doors were thrown open, all Florence followed; and such was the wonder excited by the picture, and such the pleasure which it gave, that the quarter in which Cimabue lived acquired the name of *Borgo Allegri*, which it long retained.

A small fresco, by *Buffalmacco*, the Coronation of the Virgin, with a host of angels, over the door leading to the campanile, should also be noticed.

Amongst the more modern pictures of note in this church, are — *Allessandro Allori*, the Raising of the Daughter of Jairus; the expression of the damsel's countenance is remarkably fine. *Buggiardini*, Martyrdom of St. Catherine; some of the figures are attributed to Michael Angelo. *Angelo Bronzino*, our Lord and the Woman of Samaria. *Santi di Tito*, Raising of Lazarus. *Cigoli*, the Profession of St. Thomas.

The tombs are numerous, and elsewhere would be much admired; but here they are, so to speak, put out, by the superior curiosity of the frescoes. Amongst the monuments, the most beautiful is that by *Bernardo Rossellini*, of Villana delle Botti, widow of Pietro di Rosso, who, having died in 1360, acquired a reputation of sanctity; and, as a Saint, she was venerated by the Florentines, though she was not finally canonized till 1824. It is very remarkable that the novelist Sacchetti, her contemporary, in a very singular letter or essay, in which he blames the indiscreet devotion of the common people, expressly adduces her example, as one of veneration misapplied. She is represented as sleeping in perfect tranquillity, perhaps death, yet leaving you in doubt whether she does not yet breathe: above are two angels of extreme beauty, with a scroll, upon which a very short epitaph is inscribed.—The tomb of Filippo Strozzi is one of the best productions of *Benedetto da Majano*. It is in the cinque-cento style: the group in the centre, Angels worshipping the Virgin and Child, is arranged with the simplicity, and also with the formality of an early picture. Great sweetness of expression, and the most perfect finish, distinguish this work. It was this Filippo Strozzi who built the Strozzi palace.—Three of Michael Angelo's best pupils have contributed to the mausoleum of Antonio Strozzi. *Andrea Ferrucci* gave the general design; the graceful Madonna, which forms the centre compartment, was executed by *Silvio Cosino*; the Angels, and some of the minor ornaments, are the work of *Boscoli*. The architectural decorations and mouldings, as well as the sarcophagus, are remarkably well managed.

The sacristy is a fine Gothic chamber, with simple vaulting and fine triple windows, something like what we usually call the lancet style, and filled, according to true Gothic sentiment, with stained glass. This is also the known production of one of the monastic school of architects, *Fra' Jacopo di Nipuzzano*, but it seems at first to have been intended for a chapel. Here are preserved some reliquaries, beautifully painted by Frate Angelico da Fiesole, (see p. 531.) which the sacristan will shew upon application. Beneath this sacristy and the Strozzi chapel, are some vaults supposed to be portions of the original church. They exhibit vestiges of painting said to be Greek, but they are degraded by being employed as depositories for lumber.

The *old refectory*, now no longer used, will not be shown unless you press the sacristan to open the door. A very fine fresco, by *Bronzino*, (1597) fills the lower end. It represents the Israelites in the Desert, the Gathering of the Manna, and the Striking of the Rock. The figures are larger than life. In order to bring the subjects within the space left in the upper part of the hall, the artist has adopted some very bold, but not extravagant foreshortenings. The figures drinking from the gushing waters are particularly fine. Here also is a Madonna of the early school, possessing considerable merit.

The *Chiostro Verde*, built from the designs of *Fra' Giovanni di Campi*, in 1320, with circular arches and Gothic pillars, derives its name from the prevailing tint of the frescoes, green, shaded with brown, painted, about 1348, by *Paolo Uccello*, and by

Dello; principally with subjects from the Book of Genesis. The sacristan tells you that the paint, or colour, was extracted from the grass which grows in the centre of the quadrangle; but it is scarcely necessary to observe that this is merely one of the legends of art, of which there are so many in Italy. The bluish green is, however, deepened in the shadows with red and brown. Unlike most other productions of the same era, which depend much upon their colour, the merit of these frescoes is to be sought in their drawing and composition, which, though stiff, is highly skilful, and though not beautiful, is richly imaginative: they find many admirers, especially among the German artists. All are much injured, but some very fine heads and fragments may be found, especially among the foreshortened figures in the portion representing the Deluge. In the representation of the Fall, *Paolo Uccello* has, as was usually done by the painters of his age, represented the serpent with the head of a female. The life of Abraham is by *Dello*. The Departure of Abraham is remarkably well imagined.

In this cloister also is the Crucifixion, by *Giotto*, with St. Dominick and St. Thomas Aquinas, both fine figures, at the foot of the cross. In the distance is a curious view of ancient Florence, with the Arno, the towers, and the walls. This picture displays great ability. From this cloister you enter the most singular, and, in point of interest, the most valuable portion of the conventual buildings, the ancient Chapter House, afterwards called the *Capella degli Spagnuoli*. It was built in 1350. The architect was Fra *Giacopo Talenti da Nipozzano*; and the painters, *Simone Memmi* and *Taddeo Gaddi*, were afterwards selected for its adornment, as the best artists of the time. *Memmi*, who had just returned from Avignon, (where some fragments of his works may still be seen in the Papal fortress,) was then at the height of his reputation. He took three sides, east, north, and south, leaving the fourth and the vaulting to his partner. These paintings cover the whole walls, the dado being filled with semi-Gothic compartments and flowers.

On the east, or right-hand side, is a most singular and complicated composition, intended to represent the Church Militant and Triumphant. The first, the Church Militant, is signified by the dignitaries who compose it, spiritual and temporal, beginning with the Pope, flanked by a Cardinal and an Emperor. A troop of ravenous Wolves and cunning Foxes, driven away by a pack of white *Dogs*, figure the heretics repelled by the exertions of the Dominicans, or *Domini Canes*. In the group of spectators, Memmi has introduced portraits of himself, Cimabue, Arnolfo, Lapo, the father of Arnolfo, Benedict XI., Philip le Bel; and, above all others, Madonna Laura, and Petrarch; characteristic, and therefore interesting figures. Their particular appropriation rests with Vasari. Modern critics have chosen fiercely to impugn the traditions of this Herodotus of art, but we do not see any reason to reject his authority.

Petrarch has equally commemorated his friendship for the artist and the artist's skill and fidelity, and the verse may be received as incontestable testimony:

"Per mirar Policleto a prova fiso
Con gli altri, ch' ebber fama di quel arte,
Mill' anni, non vedrian la minor parte
Della bella che m' have il cor conquiso.
Ma certo il mio Simon fu in paradiso;
Onde questa gentil donna si parte:
Ivi la vide, e la ritrasse in carte,
Per far fede quà giù del suo bel viso.
L' opre ti ben di quello, che nel cielo
Si ponno imaginar, non qui fra noi,
Ove le membra fanno all' alma velo.
Cortesia, fo: ne la potea far poi,
Che fu disceso a provar caldo e gelo,
E del mortal sentiron gli occhi suoi."

" Quando giunse a Simon l' alto concetto,
Ch' a mio nome gli pose in man lo stile;
S' havesse dato a l' opera gentile
Con la figura voce ed intelletto;
Di sospir molti mi sgombrava il petto:
Che ciò ch' altri han più caro, a me fan vile;
Però che 'n vista ella si mostra umile,
Promettendomi pace nel' aspetto:
Ma poi, ch' i' vengo a ragionar con lei,
Benignamente assai par che m' ascolte;
Se risponder s' avesse a detti miei,
Pigmalion quanto lodar ti dei
De l' imagine tua; se mille volte
N' havesti quel, ch' i' sol una vorrei."

Opposite, on the west or left hand, is another composition, quite as singular, by *Taddeo Gaddi*. It represents the triumph of the doctrine of Saint Thomas Aquinas. Surrounded by Angels, Prophets, and Evangelists, he has at his feet the leaders of false philosophy and heresy. In the second and third range are the sciences and virtues, as defined by the schoolmen, and those who, according to the prevailing ideas, excelled therein. The Civil Law is represented by a female, holding the globe in her hand; and, as an example of the practice of that science, Justinian is coupled with her. In the same way, Geometry is paired with Euclid: Logic, a beautiful matron, with Aristotle, and so on. In some, the symbols are sufficiently clear, but in others they are somewhat perplexing and arbitrary. Charity, in a red robe, drawing a bow, is associated with Saint Augustine; and Cicero, the representative of Oratory, has a third hand protruding from the bosom of his garment, the meaning whereof, though much contested, has never been ascertained.

The paintings on the southern wall, which did contain the preaching of St. Dominic, are nearly effaced. On the north, *Memmi* has represented the Crucifixion and the Descent into Hell; a cavern in a rock, and fiends retreating in grinning disappointment. Under the character of Longinus (i. e. the Roman centurion) *Memmi* pourtrays the tyrant Walter de Brienne.

Semi-Gothic arabesques divide and intersect the compartments of the vaulting, in which, amongst other subjects, may be seen the Bark of St. Peter, and the Descent of the Holy Ghost. The latter is entirely *Florentinized*, if such a term may be used;—the Apostles being represented in an upper room or *sollar*, such as is still seen in many of the old houses here, the Parthians, Medes and Elamites, in various and strange costumes, standing without below,—so that at first the subject is scarcely to be recognised.

The light is scantily admitted into this spacious room, through windows opening into the cloister, divided by beautiful spiral columns, and through an aperture above; and there are not many hours in the day, when the paintings can be distinctly seen. When the invention, grouping, and execution are considered, it seems as if a lifetime would scarcely suffice to cover these elaborately-painted walls.

The *Chiostro Grande*, the largest in Florence, consists of fifty-six arches; each lunette containing a painting, the acts of St. Thomas Aquinas, San' Pietro Martire, and other saints of the Dominican order. The best are by *Santi di Tito* and *Cigoli*, particularly Saint Vincent Ferrer receiving the Habit of the Order. All, however, are full of life, spirit, and interest.

One portion of the building remains to be mentioned. It is the *Spezieria*, perhaps the most delicate and sweetest *apothecary's shop* in the world. You may procure medicines, carefully and well compounded; but foreigners principally resort hither for the essences and sweet waters, of which every kind may here be purchased, and at a very reasonable rate. The series of apartments constituting this establishment are appropriately and elegantly fitted up. Many of the tall vases and jars are of very beautiful fayence, enamelled in yellow and green, and often decorated, not unappropriately, with the five pills or bolusses, the arms of the *Medici*, who took this establishment under their special protection.

In the mineral-water room are

some very perfect and beautiful ancient paintings, by *Spinello Aretino*, in 1400, which, as usual, are ascribed to Giotto by the custode. In the principal apartment is the bust of Father *Tomaso Valori*, the late director of the establishment, and by whose liberality it was preserved. When the convent was suppressed by the French, he purchased the laboratory and carried on the business until the restoration of the monastery, when he surrendered it to its owners. He died in 1825. The Spezieria has an entry distinct from the convent in the Via della Scala. Here ladies can enter, as well as into the church and the Chiostro Verde, but not into the Chiostro Grande, or other portions of the monastery, unless permission can be obtained from the archbishop or his official; and this is not easily granted.

During the French misrule, this fine building was occupied by troops, who purposely damaged the paintings in the cloisters; and had they continued, the whole would have been destroyed. By the return of the Grand Duke, the legitimate owners of Santa Maria Novella were replaced in their convent, but the lion's share of their property remains in the possession of government, and their number is therefore much diminished, though they still constitute a respectable community.

The *Piazza of Santa Maria Novella*, formed on two sides by the church and by the conventual buildings, is irregular, but very picturesque and Florentine. In the centre are two obelisks supported by tortoises, an odd ornament, cast by *Giovanni di Bologna*. They are crowned by the *Giglio* of Florence.

San' Lorenzo, is externally the most unsightly of all the unfinished churches of Florence. A mass of the roughest and most dingy brickwork, ill prepares the spectator for the magnificent display of architectural splendour, contained within its rugged and apparently ruinous walls. The drawings, by *Michael Angelo*, for the completion of this front are extant; but like so many other of the Florentine buildings, it remains in its present state as a standing reproach to the people and the government.

The original basilica was, perhaps, the oldest sacred structure in the city: it was consecrated by St. Ambrose in 393; but, having been greatly damaged by fire in the 15th century, it was determined that it should be rebuilt in a better style than before. The person employed, and whose name Vasari wisely conceals, was an amateur architect: "uno che si andava dilettando di architettura per passa tempo." Some portions were raised, when Giovanni de Medici requested *Brunelleschi* to give his opinion of the building: the latter very openly spoke out, and exhorted his patron to contribute influence and money for the purpose of raising a more appropriate temple. *Brunelleschi* spoke to a willing auditor: Giovanni, with the unbounded liberality of his family, was only anxious to know how and where to give; and by the voluntary contributions of the Florentines, of which Giovanni, and afterwards his son Cosmo, bore the greatest part, the present church was begun; the first stone having been laid in 1425.—"It will appear almost incredible to a Tramontane, that Corinthian columns of such perfect proportion should be coëval with the Gothic of the rest of Europe. The circular arches spring from the squared cornice above each capital. All the details are taken with precision from Roman models, and yet adapted to the purposes of a Christian church with bold originality. The Lamb, and the Book with Seven Seals, are thus introduced in place of the emblems of heathenism which here would be so unmeaning and so untrue; and in this significance does the transcendant merit of *Brunelleschi* consist. He compelled the arts of Rome to become sub-

servient to Christianity. "In earlier ages, the temple was destroyed for the purpose of raising the basilica upon its ruins: but *Brunelleschi* gained the victory in another way. He insisted that the arts of the heathen empire should, without losing one jot of their elegance, discard all their heathenism, and become, as it were, members of Catholicity. He would not tolerate a heathen thought. He may be termed the Tasso of architecture; his buildings, as far as such a comparison can be instituted, bear the same relation to the works of Roman art, that the *Gierusalemme Liberata* does to the epic of the Roman bard, classical in taste, but Christian in heart and soul." — *MS. Journal.*

"Of a very analogous general character are the two singularly fine pulpits, or *Amboni*, in the nave, executed, after the designs of Donatello, by *Bertoldo* his scholar. The subjects of the bas-reliefs on them represent the Passion and Resurrection of our Lord. In these, we see the effect of careful study of Roman basso-relievos, which the artist has worked up according to his own conception of sculpture. The finest are the Descent from the Cross, and the Entombment. Perhaps, in the multifariousness of composition, they approach more nearly to the basso-relievos of the Trajan pillar than to any other model which can be named. But the sculptors have always kept the Christian types in view, and the basso-relievos are pervaded by thorough scriptural feeling. This will be peculiarly appreciated by comparing these masterly productions, so evidently resulting from men who felt and understood, and *respected* the subjects which they treated, with the pediment of the Madelaine of Paris, in which you see that the artist executed his order with no more feeling, no more knowledge, no more respect, than as if the subject had been taken from the theogony of Hesiod." — *MS. Journal.*

In the pavement, near the high altar, is the monument of Cosmo de' Medici, or Cosmo il Vecchio, who died Aug. 1st, 1464, bearing the title of "Pater Patriæ," bestowed upon him by public decree made in the year after his decease. Strictly retaining the mode and manners of a private citizen in his life and conversation, carrying his simplicity of habits and customs almost to ostentation, his substantial power in the state was such, that with him the Republic may be truly said to have ended, thenceforward retaining only a name or shadow of freedom. He has been called the Pericles of Florence; but such an application of the name of the Athenian peculator, is unjust to the Christian munificence and charity of Cosmo and his family, their great virtue. In this utter disregard of wealth as conducive to personal comfort, we find the secret of the admiration which they have excited, even in the most enthusiastic votaries of popular freedom. The memorial consists of a slab of porphyry, beautifully inlaid with verd antique and precious marbles, marking the spot where his body lies.

The *Sagrestia Vecchia* was designed by *Brunelleschi* before it was settled that he should rebuild the whole church, and, in some portions, it rather *Gothicizes*. The varied forms which it assumes, rising into a cupola, are, however, very beautiful and finely contrasted. In the tribune, over the altar, is a singular allegorical painting; constellations, planets, the moon in Taurus, and the sun in Cancer.

By *Donatello* is the sarcophagus of Giovanni de' Medici (d. 1428), the father of Cosmo il Vecchio, and the founder of the greatness of the family. He was remarkable for the openness and honesty of his character, most opulent, and boundless in the distribution of that opulence by charity. The tomb is of great elegance, but modest and unpretending. The figure of the deceased is absent: angels supporting the inscriptive scroll, and the crown in which the armorial shield is con-

tained, constitute its only ornaments. Picarda, the wife of Cosmo, is buried in the same tomb.

Between this sacristy and the adjoining chapel is the costly monument by *Verrocchio*, erected by Lorenzo and Giuliano de' Mediei, to the memory of Pietro and Giovanni, their father and their uncle. Round the sarcophagus, composed of porphyry and verd'-antique, the bronze festoons of foliage seem to grow and spring, like living vegetation, from the tomb. A cabling, in bronze, over the monument, is also a specimen of the perfection of metal work: the date is 1472. This is a species of art which the modern improvements in machinery have utterly banished from us. It exhibits the unaided effects of hammer and hand, and the result is, that in every part, even in the repetition of the spiral twist of the cord, you trace the spirit and intention of the artist. One mesh of Verrocchio's net-work is worth all Birmingham and Soho, and Sheffield into the bargain.

Partly concealed by a table, in the centre of the floor, is a fine alabaster monument to the wife of one of the Medici, and on the wall is a small, painted bas-relief, apparently contemporary, of Cosmo de' Medici.

In the *Sagrestia nuova*, built by Michael Angelo, we have the rare union of architecture and sculpture, arising out of one conception; the building planned for its monuments, and the monuments planned for the building which contains them. In this example, effected by the greatest master in these arts, we see sculpture in its true position, the handmaid waiting on the mistress;—connected with and auxiliary to architecture. Perhaps the strongest test of the talent of Michael Angelo is found, not so much in the perfect dignity and grandeur of the two prominent finished statues, the gloomy Lorenzo, and the armed Julian, half rising from his seat, and in the half-awakened *Morn*, and the *Night* plunged in sweet slumber, as in those yet unfinished statues, the group of the Virgin and Child, and the male figures allegorically denoting Evening and Day. So completely did Michael Angelo transfer his conception to the marble, as it took its shape beneath his powerful chisel, that, seen from the opposite sides of the chapel, these *sketches in stone* are completely effective; and it is only by a near examination that you discover that the noble design is merely indicated in the marble. If a fault may be found with these productions, there is one which is obvious. It is, that the allegory on the monuments is neither intelligible nor very appropriate; nor can any reason be perceived for thus bestowing the elements of mundane time, upon the Princes to whom they are assigned. There is also, it may be said, rather too much *individuality*, as opposed to ideal beauty, in the finished female figures. The muscles are displayed with a distinctness approaching to coarseness, as if the models had been selected from the working class. The merit of these sculptures was most fully appreciated when they first appeared. They are praised in prose and in verse, and the *Notte*, in particular, suggested to Giovanni Battista Strozzi the elegant quatrain:

"La Notte che tu vedi in si dolci atti
Dormire, fu da un Angelo scolpita
In questo sasso, e perchè dorme ha vita:
Destala, se nol' credi, e parleratti."

Michael Angelo, well pleased with the compliment, replied with equal, perhaps superior elegance:

"Grato m' è 'l sonno e più l' esser di sasso;
Mentre che il danno, e la vergogna dura
Non veder, non sentir m' e' gran' ventura;
Però non mi destar; deh parla basso."

And our own poet has described the scene with equal truth and feeling:

"Nor then forget that Chamber of the Dead,
Where the gigantic shapes of Night and Day,
Turned into stone, rest everlastingly;

Yet still are breathing, and shed round at noon
A two-fold influence — only to be felt —
A light, a darkness, mingling each with each;
Both, and yet neither. There, from age to age,
Two ghosts are sitting on their sepulchres.
That is the Duke Lorenzo;—mark him well!
He meditates, his head upon his hand.
What from beneath his helm-like bonnet scowls?
Is it a face, or but an eyeless scull?
'Tis lost in shade; yet, like the basilisk,
It fascinates, and is intolerable.
His mien is noble, most majestic!
Then most so, when the distant choir is heard
At morn or eve."

Yet rarely have the honours of poetry and the fine arts been more unworthily bestowed. Lorenzo, the grandson of the Magnifico, created Duke of Urbino by Leo X., was a corrupt libertine, who died of the disease contracted by his debaucheries (1519), and who at Florence was equally hated for his pride, and despised for his frivolity. Giuliano, Duke of Nemours, the son of the Magnifico (d. 1514) had fewer vices; but his character is that of great insignificance, exhibiting neither valour nor talent.

None of Michael Angelo's works are more beautiful than the unfinished group of the Virgin and Child in this same chapel, which we have already noticed. The action of the Madonna is peculiar, without being strained; and her fine, yet beautiful countenance, bespeaks that sublime and noble, as well as tender character; which few sculptors have succeeded in giving to the Virgin; and whether in painting or in statuary, it is impossible more truly to portray motherly feeling. Of all *Michael Angelo's* works, this is the most touching and pathetic.

Although simple in its plan, a square with four recesses, the lines of the architecture in this chapel are rather complicated, forming four distinct tiers or stories besides the cupola. The capitals are a fanciful variety of the Corinthian; and amongst the other details, the balustrades of the altar, worked by Michael Angelo, should be particularly noticed. All the light proceeds from above, producing solemnity without gloom.

The *Medicean Chapel* is one of the many objects which have had the ill-fortune to be continually railed at. In this case the vituperations seem to have been principally motived by the inclination which exists, of drawing a species of epigrammatic contrast between the richness of the materials and the assumed poverty of the effect. But the censures are not deserved. The chapel is really a noble structure; and therefore the visiter (as in the similar case of the Duomo at Milan) must determine to judge for himself, and not as he has been taught; and to see with his own eyes and not to put on other folks' spectacles. Perhaps, however, the chapel would be more properly denominated a shrine; for its founder, Ferdinand I., intended the building for the actual reception of the Holy Sepulchre. In 1603 there arrived at Florence a mysterious personage from the East, styling himself Faccardine, Emir of the Druses. This emir, now he was on Christian ground, did not hesitate to reveal the fact that he was a descendant of the "Pio Goffredo," and, as such, entertaining a most hereditary and crusadish hatred against the Turks; and he offered his aid to the Grand Duke to enable him to acquire (i. e. to steal) the most revered relic of Christendom. When Faccardine returned to Jerusalem in 1664, a small fleet of galleys was despatched to the coast of Syria under the command of the captain-general, Inghirami; and Faccardine and his confederates actually found means to enter into the church, and to begin their operations for detaching the sepulchre from the rock, when, being discovered by the "malice" of the Greeks, they were compelled to take to flight, leaving the marks of the saw. It is a singular, or rather a whimsical, example of the obtuseness produced by the

practice of *collecting* (and in which antiquaries share as much as popish devotees), that Ferdinand never appears to have suspected that he could be in the wrong; and the ill success of the intended larceny was viewed, not as the failure of a crime, but as a great misfortune. However, there was no help for the matter; the building reverted to the intent of Cosmo I., who had previously begun another upon the same site, as the cemetery of the grand ducal family.

The walls, so far as the work is completed, are entirely covered with the richest marbles and *pietre dure;* jasper, chalcedony, agate, lapis lazuli, intermixed with still more precious stones, composing the Florentine mosaic of *pietre commesse*, of which the execution is entirely different from that of the Byzantine or Roman mosaic. The Florentine mosaic is executed upon the principle that no colours shall be employed, excepting what are natural to the stone; and the varied tints and shading are formed by a judicious adaptation of the gradations which the specimens afford. In the Roman mosaic, as is well known, the colours are all artificial, the *dies* being of enamel or glass.

The armorial bearings of the cities and states of Tuscany incorporated in the dominions of the Medici, which range round the dado of the chapel, are splendid examples of this work. The *Giglio* of Florence was once white: it is now red; and the alteration is deplored by Dante as one of the consequences of her discord and divisions:

". . . . . vid' io glorioso,
E giusto 'l popol suo tanto, che 'l giglio
Non era ad asta mai porto a ritroso
Nè per division fatto vermiglio."
Paradiso, xvi. 151—158.

". . . . . have I seen
Her people just and glorious, so that ne'er
Stained through division had her lily been
With vermeil, or reversed upon the spear."
WRIGHT'S *Dante*.

This red *giglio*, then, is the most elegant of the coats. It is most delicately and elaborately formed of different hues of coral and cornelian, inlaid, so as to represent the relief and the shading of the flower, which is evidently, like the fleur-de-lys of France, no *lily*, but the three-petaled *iris*, which still waves on the old walls of Florence. All the bearings, as before observed, are purely colours of nature; the giallo antico standing for *or*, lapis lazuli, *azure*, rosso antico, *gules*, and so on. In the bearing of the golden Lion of Massa, the mane is represented by the insertion of darker and lighter portions of the marble, and the eye is inlaid of black marble. In only one instance, is help given by art. It is in the case of the Lion argent of Pienza, which, formed of semi-transparent alabaster, has, beneath it, a shading on the ground, which shows through the stone.

The Medicean cenotaphs are in full accordance with the mausoleum which incloses them, at least in splendour of material. Chalcedony, jasper, mother-of-pearl, turquoises, and topazes, are lavished on these monuments. The statue of Ferdinand I. (ob. 1609) was modelled by *Giovanni di Bologna*, and cast by *Tacca*. It is grand and impressive. The artist has contrived to impart to the image a species of imperial dignity. Tacca's mechanical skill in the casting and finishing of his bronzes, always very remarkable, can nowhere be seen to greater advantage than in this memorial. As a work of art, the statue of Cosmo II. (d. 1620), attributed to *Giovanni di Bologna*, stands pre-eminent. It is not, however, by Giovanni di Bologna, but also by *Tacca*. The attitude of the statue is admirable, and the calm and commanding dignity expressed in the countenance, is a proof of the illusion cast by art upon nature; at least, it is hardly possible to believe that such could have been the look of this weak and voluptuous sovereign. The cushion upon which the grand ducal crown is placed is of the most won-

derful workmanship, inlaid not merely with *pietre dure* but with precious stones. The grand ducal crown, which differs in shape from all other European crowns, was the invention of Pope Clement VII., when he created the title of "Grand Duke."

Notwithstanding the variety of marbles, the prevailing tints are extremely sober, nor does the brilliancy of parts detract from the general solemnity of this temple of repose. The effect, it is true, is much injured both by the rough brick pavement and the rude unfinished aperture from the chapel into the church; still more, perhaps, by the bright hues of the frescoes covering the cupola, executed about four years since by the Commendatore Benevenuti. The paintings, of which the subjects are Biblical, have considerable effect and merit. But they are not quite in accordance with the character of the building, for the cupola required to be incrusted with mosaics, or at least with marbles. But these blemishes subtracted, it is quite certain that if the building had been completed according to the original design, it would have been the most sumptuous mausoleum in the world.

The bodies of the Medici are contained in a crypt below. The guides say that each coffin is to be placed immediately under the monument above, when this chapel is completed; but the cost of forming a pavement to correspond in richness with the walls, of completing them, and of adding all the gilt mouldings, seems to postpone the event to an indefinitely distant period. A portion of the vaults in which the bodies are laid is passed through, if the chapel is approached from the back entrance. The chapel may be seen from ten till four o'clock, the custode being always in attendance; but the church is only open during the usual hours.

The cloister is small and regular: a second loggia or arcade runs above. Here is the tomb of Paolo Giovio, Bishop of Nocera, who died in 1552, an eminent writer of history and historical biography. (p. 196.) He is accused of venality, of bestowing praise in proportion of pay, but he sometimes approaches to boldness; he has told more truth with respect to Lee X. than is entirely consistent with the charge of being a hired partisan. The statue by *Francesco di San Gallo* represents the deceased in full episcopal costume: the drapery is executed with much skill.

The cloister of this Basilica opens into the very celebrated *Laurentian Library.*

A noble but unfinished vestibule, designed, like the rest of the building, by *Michael Angelo*, leads into the library, which is ascended by a triple flight of stairs. Some variation was introduced in this portion by *Vasari*, which would probably have been better left alone. The disposition of the compartments and doorways shows much skill and variety, without being too much broken into parts.

The library itself, forms a long and lofty gallery, of which the effect is much improved by the subdued light which streams through the delicately tinted arabesques which fill the stained windows. In each of these, the armorial shield of Clement VII. is introduced. The terra-cotta pavement is intarsiated with grotesque but elegant patterns, in brown, red, and yellow, corresponding with the carvings in the deeply compartmented ceiling. And it is evident, from the unity of effect, that all this colouring was planned by Michael Angelo, and is a part of the original conception of the building: it is important also to remark, that even at this period, and in Italy, the architect depended upon the use of stained glass.

Few buildings of this class unite so much appropriateness and beauty. Most successfully has Michael Angelo carried into effect the munificence of the second Medicean pontiff, Clement VII., at whose expense the structure

was raised, though when he died (1534), it had not yet attained its completion. Perhaps, at the first aspect of the massy volumes chained to the desks, all finely and richly carved, upon which they recline, the observer, if he be a man of study, may doubt whether he will find equal convenience of consultation and collation as in more familiar deposits. But, if he come for work, the bands will be unloosed, and the precious prisoners consigned to his care by the civil and discreet custode; and if he come for curiosity, he will be glad that the original arrangement given by the first labourers in the establishment, Valori and Rondinelli, has been preserved. Yet this preservation is not entirely to please the fancy, but inasmuch as the manuscripts are classed upon and in their desks, the references that form the basis of the library catalogue are regulated thereby.

Suspended at the end of each desk is a tablet, containing the titles of the several manuscripts, so that a mere glance enables the visiter to inspect at least a synopsis of the treasures by which he is surrounded. The impression conveyed by the whole is that of completeness, no room for any addition, nothing is absent which is needed for the purposes of study, or the honour of human knowledge.

The Laurentian Library has undergone many vicissitudes. It was begun by Cosmo, who wisely employed the missionary friars, of whom there were then many, as his agents in collecting manuscripts. His example was worthily followed by Pietro and Lorenzo the Magnificent. But when Pietro, the unlucky son of Lorenzo, provoked the vengeance of the people, the library, with difficulty saved from destruction, was purchased by the Republic in 1496. The government, however, grew tired of the bargain, and sold it to the convent of San Marco. When the Dominicans fell into trouble, on account of Savonarola (p. 533.), the library was taken from them and removed to the Palazzo Publico. They soon afterwards recovered it however (1500); but, being much in debt, they in their turn sold the collection to Leo X. (then Cardinal Giovanni de' Medici), who deposited the volumes in one of his Roman palaces. They then passed to Cardinal Giulio de' Medici (Clement VII.), who determined to restore the collection to Florence, as the proudest portion of the Medicean inheritance, and he accordingly founded the structure which was to receive them; but the hall remained empty, and the manuscripts, heaped up as lumber, were abandoned to dust and decay, until they were arranged and placed under proper care by Cosmo I.

Great additions have been made to the original Medicean collection by Cosmo's successors, it now contains upwards of 9,000 manuscripts; and by the praiseworthy liberality of the late and present sovereigns, always ready to attend to any suggestions for the advancement of literature, the valuable *Biblioteca Dellicana* has recently (Sept. 1841) been added to the collection. In mere numbers, many libraries are larger, but none, the Vatican excepted, so important. It is composed of the very cream and flower of Biblical, classical, and Italian literature. Amongst those considered as the shews of the collection, are the following: — The celebrated Medicean Virgil, revised by Tertius Rufus Asterius Aproniannus, about A.D. 494, containing the whole works of the Mantuan bard, with the exception of a few leaves of the Bucolics. The numerous corrections which it contains, attest the care with which it was collated; and except what can be gleaned from the few earlier fragments in the Vatican, it should seem that it is rather a work of supererogation to seek elsewhere for textual emendations or various readings. — The Pandects of the Emperor Justinian, comprising the digest of the Roman law. It is supposed

that this manuscript was captured by the Pisans when they stormed Amalfi (1135); and that, in consequence of this discovery, the study of the civil law was revived, and its jurisprudence ultimately adopted throughout the greater part of Europe. Whether this tradition be true or not (and it has been exceedingly contested), the volumes were preserved at Pisa with as much religious veneration, as if they had been the Palladium of the Republic. Every three months, they were visited by a deputation of the magistracy: and when, after the fall of Pisa (1406), they were removed to Florence, equal veneration long continued to be rendered to them. Tapers were lighted, as before holy relics, and the books were opened beneath a silken pall. They are written in a bold and beautiful character, but the Latin alphabet betrays the hand of a Greek scribe. — Two fragments of Tacitus. The first contains, in a most cramped and difficult Lombard character, the first five books of the history and the last six of the annals. Antiquaries are undecided as to its date: some place it as high as the 4th century; but the more probable supposition is, that it belongs to the Carlovingian era. The second, brought from the monastery of Corbey, where it was perhaps deposited by Alcuin, was purchased by Pope Leo X. from the discoverer Arcimboldi, for 500 golden florins. This MS., which is more legible than the preceding, may be as old as the 6th century, and contains the first six books of the annals. The curiosity of these precious remains is much enhanced by the circumstance that, with the exception of these two, no other manuscripts of Tacitus are found until we arrive at the 15th century: and it is next to a certainty that from these two manuscripts, when more complete than they are at present, *all* the other texts are derived, and that the corruptions in our present texts, *none* of which represent these sources, have arisen to a considerable extent from the difficulty which the transcribers of later periods found in reading the Lombard writing. A Quintus Curtius of the 10th century is, in like manner, the earliest text of that very problematical writer, whose history of Alexander, some have believed to be a figment of the middle ages.

N. Ital.

Very remarkable in Italian literature is the Divina Comedia, transcribed by Filippo Villani, and completed by him, as appears by the colophon, on the day when the "Duke of Athens," Walter de Brienne, was expelled, 1343, or twenty years after the death of Dante himself; and probably giving us the best possible text of the poem; for Filippo Villani held the office of Lecturer upon Dante, an institution by which his countrymen honoured the memory of the *poet*, when the *man* was beyond the reach of their animosity and vengeance.

The Decameron, transcribed in 1384, from the autograph, by Francesco Mannelli, the godson of Boccaccio, consoles the Tuscan student for the loss of the original. It contains some whimsical marginal notes, and the orthography differs widely from that of the modernised editions.

A copy of Cicero's Epistles is considered as proceeding from the very pen of Petrarch; his autograph signature is also shown upon the first page of his Horace. The handwritings are totally dissimilar; but inasmuch as it has been lately demonstrated (by the gentleman who sold them) that Melancthon's autographs exhibited thirty-seven distinct and different handwritings, it would be cruel to doubt the authenticity of the Petrarchian remains.

To those who understand them, the Hebrew and Syriac manuscripts will afford much matter of curious inquiry; and those who cannot, will be gratified by the illuminations decorating many of the latter, and which are fine specimens of Byzantine art.

The Laurentian Library is open daily from ten till two. The assistant expects a small gratuity. The chief libra-

rian is generally in attendance, and those who wish to consult or use the manuscripts, will experience, as in the other public establishments, all the facilities they can desire.

In the piazza in front of the church is the pedestal intended to support the statue of Giovanni de' Medici, father of Cosmo I., and known as the captain of the *Bande Nere*. The basso-relievos, by *Baccio Bandinelli*, are well designed and beautifully executed: but they are so closely copied from the antique, that they have no application to the individual. In the principal bas-relief, which represents soldiers dividing captives and spoil, the artist has introduced a figure carrying off a hog; this is one Baldassare Turini of Pescia, against whom Bandinelli had a spite, and whom he has thus immortalised. Giovanni de' Medici died in the service of Francis I. (1526), having previously attached himself to the Imperialists. The unfinished statue, which it was intended to place upon this pedestal, is now in the Palazzo Vecchio.

Church and convent of San Marco. —The Dominicans of the "strict observance" were introduced here in 1436, by the authority of Pope Eugene IV.; the Silvestrini, a branch or affiliation of Vallombrosa, having fallen into bad repute. The Dominicans, ever in the pulpit, and dealing as missionaries with the multitude, long continued highly popular, and public opinion was all in their favour. Cosmo de' Medici promised 10,000 scudi towards the re-erection of their church and monastery; and, in performance of this promise, he spent 36,000: — such was the spirit which then prevailed. The designs for both church and convent were given by *Michelozzo*. All the buildings, however, have been much altered, and the church exhibits little of the original master. The front was not completed till 1777; and of this front all that can be said, is, that it is better than the unfinished wastes of brickwork which disfigure so many of the churches in Florence.

The finely proportioned and rich interior was designed by *Giovanni di Bologna;* and the Salviati Chapel, dedicated to *Sant' Antonino*, is a splendid example of his skill. The statue of the Saint, in the act of benediction, is by the same artist, who excelled as a sculptor as well as an architect; other statues, St. Thomas, St. Philip, St. Dominic, are by *Francavilla*, his pupil, and from his designs. The statues projecting boldly from their niches, the rich frieses, and a profusion of other ornaments, including fine paintings by *Bronzino*, render this chapel one of the most sumptuous of its class. Two enormous frescoes cover the walls leading to it, representing, one a council of the church, the other a funeral procession. In the front of each, are introduced three almost naked figures, which seem, as they have no connexion with the subjects, to have been introduced by the artist solely to show his skill in drawing.

Scarcely less splendid is the *Chapel of the Holy Sacrament;* the walls and pavement are composed of rich marbles. Six large paintings, relating to the institution of the Sacrament of the Eucharist, either in history or in type, such as the Falling of the Manna (*Passignano*), and the Sacrifice of Isaac (*Jacopo d' Empoli*), — our Lord communicating with the Apostles, by *Santi di Tito*, and finished by *Tiberio* his son, — form a portion of its decorations. This chapel contains many other paintings, frescoes, and bronzes, in the best style of the early part of the 17th century; not always in the purest taste, but possessing great luxuriance and vigour.

Of older art, a singular Greek Virgin in mosaic, upon a gold ground, is encrusted in the wall of the *Capella Ricci*, on the right hand side of the nave. It is remarkable as being one of the very few relics of the ancient mosaics of St. Peter's at Rome, where it was placed by Pope

John VI. A. D. 703. It was brought here in 1609, from the ruins of the Basilica, when it was finally demolished to make way for the present structure.

A crucifix by *Giotto*, now over the door, drew all Florence to see it when it was first brought to this convent; and it is said to be the very production which established his popular reputation above that of his great predecessor Cimabue.

"O vana gloria dell' umane posse
Com' poco verde in sulla cima dura,
Se non è giunta dall' etati grosse!

Credette Cimabue nella pintura
Tener lo campo; ed ora ha Giotto il grido,
Sì che la fama di colui oscura."
Purgatorio, canto xi. 91—96.

The principal sepulchral monuments in this church address themselves more to the eye than to the mind. Yet here is interred Giovanni Pico della Mirandola, whose character is thus given by Hallam:—

"On his first appearance at Florence, uniting rare beauty with high birth and unequalled renown, he had been much sought by women, and returned their love. But at the age of twenty-five he withdrew himself from all worldly distraction, destroying, as it is said, his own amatory poems, to the regret of his friends. He now published several works, of which the Heptaplus is a cabalistic exposition of the first chapter of Genesis. It is remarkable that, with his excessive tendency to belief, he rejected altogether, and confuted in a distinct treatise, the popular science of astrology, in which men so much more conspicuous in philosophy have trusted. But he had projected many other undertakings of vast extent; an allegorical exposition of the New Testament, a defence of the Vulgate and Septuagint against the Jews; a vindication of Christianity against every species of infidelity and heresy; and finally, a harmony of philosophy, reconciling the apparent inconsistencies of all writers, ancient and modern, who deserve the name of wise, as he had already attempted by Plato and Aristotle. In these arduous labours he was cut off by a fever at the age of thirty-one, in 1494, on the very day that Charles VIII. made his entry into Florence. A man so justly called the phœnix of his age, and so extraordinarily gifted by nature, ought not to be slightly passed over, though he may have left nothing which we could read with advantage. If we talk of the admirable Crichton, who is little better than a shadow, and lives but in panegyric, so much superior and more wonderful a person as John Pico of Mirandola should not be forgotten." The grave of this Prince is indicated by an inscription, which records, if not his real reputation, the esteem in which he was held by his contemporaries.—On a little wooden tablet below is an inscription in memory of Politian, in which his death is placed in 1499, instead of 1494, when it really happened.

We have already noticed the cultivation of the fine arts by the Dominicans of Santa Maria Novella, who, no doubt, considered such pursuits as allowable engines of popularity. They were continued in this house, which produced a painter, *Giovanni da Fiesole* (b. 1387, d. 1455), who is now considered, and most justly, by the enthusiastic disciples of the school of Dusseldorf and Munich, as exhibiting the highest type of "Catholic art."

From the exceeding simplicity and purity of his life, he acquired the name of "*Angelico*," by which he *is* generally known; and having refused the bishoprick of Florence, his general holiness of character gained him the title of Saint, or Beato, though he was never actually canonised. Some, however, suppose that he assumed the name of *Angelico* upon taking the vows. Upon the legends of his inspirations it is not necessary to enlarge, though such is the contagion of opinion, that Protestant artists of the schools before mentioned profess to believe in them. Yet the

productions of a mind so deeply imbued with such reverent and enthusiastic feelings, may (as in the not entirely dissimilar case of Blake) be considered not merely as works of art in the common sense of the term, but as psychological documents of a singular importance; the transcripts of the visions seen first by the mind's eye, and then embodied in form and colour. Blake's drawings are as truly the representation of the forms which he had seen in his visions, as if he had taken them from the life in the model academy. In the same manner the compositions of Frate Angelico are unquestionably the transcripts of the countenances which appeared to his imagination, nurtured in the trances of mystic divinity and asceticism. They result from the double operation of the mind acting on the body, and the body on the mind. Had St. Teresa been an artist, her compositions would have beamed with love and glory.

The works of the *Beato Angelico* in this monastery were formerly very numerous: many have perished or have been removed. Some are in the gloomy corridors and passages leading to the cells and dormitories. Of these, the finest is the Annunciation, where the Virgin has not the regular worldly beauty so commonly given to her, but an expression of deep and tranquil humility on receiving the angel's message, whose countenance bears an expression of kind encouragement as well as of dignity. — Saint Dominic at the Foot of the Cross is remarkable for the expression of subdued thought. The great masterpiece, however, of *Beato Angelico* is in the ancient chapter-house: the Crucifixion. On the right hand of the cross of our Lord (the two thieves being also represented) are the three Marys, St. Mark, St. John the Evangelist, St. Lawrence, St. Chrysostom, and another who cannot be identified. On the left, a much more numerous assemblage of fathers and doctors of the church, and founders of religious orders; — St. Dominic, St. Ambrose, St. Jerome, St. Augustine, St. Francis, St. Benedict, St. Bernard, St. Romuald, St. Bernardine, St. Peter Martyr, St. Peter of Verona, and St. Thomas Aquinas; the latter known, as usual, by the sun upon his breast. All these figures are nearly upon one plane: the colouring is clear and bright, though dry, the drawing careful. The expression of the countenances rather disappoints as to strength; but there is the greatest purity and thoughtfulness in the heads. Perhaps the dark red sky behind the cross has been painted in, since the artist's time. The countenances of the monastic saints have great individuality; and yet all appear as if seen through one atmosphere. An expression of repose and tranquillity overcomes and tinctures even the natural features, however strongly brought out by the painter's art. They are quite unlike any other devotional pictures. *Angelico* does not depart from any of the customary types; he introduces no novelties; but he renders every figure original by the pervading peace and rest by which they are, as it were, imbued. A fine border of arabesque compartments, in which are contained saints and patriarchs, the prophetic sybils and the prophets, surrounds the picture. Each prophet bears a label, on which are inscribed the words in which he foretold the sufferings of our Lord. At the summit is the emblematical pelican, shedding her blood for her little ones. A species of frieze contains a sort of spiritual pedigree; St. Dominic, in the centre, holding a branch in each hand, whence spring smaller stems with medallions of his most celebrated disciples and followers. Many of them lived long before the time of *Beato Angelico*, but it is supposed that he was in possession of authentic materials for their portraits, which, like those above, are full of individual expression.

The second, or great Cloister, is finely proportioned, and probably in its architectural lines remains nearly as it was designed by *Michelozzo*. The frescoes in the lunettes represent the works and miracles of the life of St. Dominic. Some, are real acts of charity, as when he offered himself as a slave, to redeem the only son of a widowed mother; others are like dreams, and perhaps were so.

With the exception of one or two specimens of *Il Beato Angelico* at Paris, there are hardly any beyond the Alps; and the traveller should consider this building as one of the main objects for which he visits Florence. Church and convent were condemned by the French, and it was only by their expulsion that the works of *Il Beato Angelico* were saved.

Girolamo Savonarola was a brother of this house, and his cell remains nearly in its original condition. It contains his portrait, painted during his lifetime, and bearing every token of being a true likeness. It is, to a certain degree, a proof of the tolerant spirit of the Medici, that the inscription over the door continued unexpunged,

"HAS CELLULAS
"VEN. F. HIERONYMUS SAVONAROLA
"VIR APOSTOLICUS
"INHABITAVIT,"

unless they considered that his republicanism, attended as it was with the most uncompromising sacrifice of worldly pride and pleasure, was so little attractive as not to render it likely that many followers would be raised up thereby.

Strongly as Savonarola had opposed the interests of Lorenzo, the latter, when on his death-bed, sought consolation from his ministry.

"Wilt thou believe with a perfect faith?" was the first question which Savonarola put, after confession, to the expiring sinner.—*Lorenzo* assented.

"Wilt thou, to the utmost of thy power, restore all that thou hast wrongfully acquired?" was the second inquiry.—Lorenzo hesitated, but, after a while, he gave the required promise.

"Wilt thou also restore Florence to liberty, and to the enjoyment of her popular government as a free commonwealth?"—was the third question of Savonarola. Lorenzo turned his face away, and spake not a word more.

The papal chair was then polluted by Borgia. Savonarola loudly urged the reform of the church, calling upon the faithful to come forth from the mystic Babylon. He was equally unsparing of his reproofs of the vices of his countrymen; and the huge pile, in which heaps of the Decameron and the Morgante Maggiore were consumed,—causing the present scarcity of the early editions of these works,—testified the vast influence which he had obtained. But the wicked Pope, as might be expected, was his implacable enemy; and his zeal, political as well as religious, raised up against him a whole host of relentless opponents. The convent of St. Mark was stormed by the infuriated multitude. Savonarola and two of his brethren, Fra' Dominico and Fra' Silvestro, were dragged forth. Charges of heresy and schism were preferred against him. He was repeatedly put to the torture, the agony extorted a confession, which he retracted as soon as he was released from the rack; and on the 23d March, 1498, he and his companions were hanged, and then burnt on the Piazza de' Signori, and their ashes cast into the Arno. Previously to his execution he had been degraded.—"I separate thee from the church militant," said the Official. "But thou canst not separate me from the church triumphant," was Savonarola's reply: and even so late as the last century, there were many who honoured him as a saint and a martyr.

The convent now contains about seventy friars. One of them, *Fra' Serafino*, like his predecessors, cultivates painting, and possesses much merit as a very faithful copyist, and

not unsuccessful imitator of the early Florentine master: as far as manipulation is concerned, he has fully revived the process of producing the gold grounds of antiquity.

San Marco possesses a Spezieria, which rivals that of Sta. Maria Novella, for elegance of arrangement and excellence of goods. The ancient vases of majolica, or, as we call it, Raphael's ware, constitute a great attraction to the curious in these matters: whilst the sweet odours of the essences prove a strong temptation to the ladies who are allowed to enter the Spezieria, though even more strictly excluded (unless by special permission) from other portions of the building than from Sta. Maria.

The front of *Santo Spirito*, belonging to the Austin Friars, is a mere waste of bricks, a rough and unsightly mass, as usual, reproaching the parsimony of the government and the want of spirit in the people; rendered the more reprehensible by the beauty of the interior.—"It is perhaps the finest of the works of Brunelleschi: though, having been continued after his decease, it does not entirely agree with his original designs. For, as Vasari observes, in his odd, emphatic language, the 'maledizione' of those who fancy themselves more knowing than artists, operated in needless change and departure from the original design. Yet this alteration appears to have taken place principally in the ornamental portions of the windows, and not to have affected the original conception, which is in the highest degree splendid, stately, and graceful, the happiest *servitude* of Roman art to the triumph of Christianity. The interior forms a Latin cross. The aisles, which are carried round the transepts, are formed by most elegant Corinthian columns, from which spring circular arches. It is a Basilica of the middle ages, strictly Catholic, nothing heathen, nothing pagan, but with all the delicacy of work of imperial Rome. In the plan there is a remarkable peculiarity and departure from the usual proportions. The centre aisles of nave and transepts, are double the width of the side aisles; and at the extremities of the arms of each cross, there are four windows instead of the usual number of three, so that, in viewing the compartment, the centre ends with a column, and not with an arch and an aperture beyond. And, however irreconcileable to rule, the combinations of perspective offered by this portion of the edifice are most magical in their variety and play of light and shade."— *MS. Journal.*

The choir, enclosed by magnificent balustrades of massy bronze and marble, at each angle of which is a graceful figure in white marble of an angel kneeling, in different attitudes of worship and adoration, was begun about the year 1594 by the Michelozzi family, and completed by them at an expense of not less than 100,000 crowns. The high altar, of rich *pietra dura* work, with its Baldacchino, is in itself a splendid temple. Above the high altar is a cupola, beautifully painted in fresco. The paintings in this church are not very remarkable, but there is some good stained glass in the façade window, the Descent of the Holy Ghost, clear in colour and pure in design.

The sacristy, built by the eccentric *Cronaca*, is worthy of the edifice to which it is attached; and there is great majesty in the elevation of the interior. It contains a Virgin by *Frate Filippo Lippi*, of which the colouring is remarkably good. Also a fine *Bronzino*, a saint of the Augustinian order. The cloisters are filled with memorials, ancient and modern. Amongst the modern is a very conspicuous tablet, placed to the memory of Napoleon Louis Bonaparte, who died at Forli, 1831. A series of frescoes, by *Paolo Perugino, Ulivelli, Baldi, Cascetti*, and *Bimbacci*, in the lunettes of the first cloister, represent the lives of the Saints of the order. The colouring is rather

coarse and dark, but the figures are animated and good.

The second cloister, by *Ammanati*, approaches more to the Palladian style than is usual in this city. This architect is less known than his merit deserves. It has some good frescoes by *Pocetti*. As Santo Spirito now stands, the first column of the interior was placed in 1454; but much confusion has arisen in the history of the building, in consequence of an older church which existed concurrently with the present one, and which was burnt in 1470. The fire was occasioned by some negligence in the management of the theatrical decorations of a mystery representing the descent of the Holy Ghost, a show exhibited upon the solemn entry of Giovanni Galeazzo, Duke of Milan. It is said that in this conflagration, the autograph of the Decameron, bequeathed by Boccaccio to Fra' Martino da Signa, and after his death to this convent, was consumed. Certainly this was a strange, and not very edifying legacy.

Church and convent of the Carmine.—This church, formerly one of the richest in Florence, was nearly destroyed by fire on the 29th January, 1771. The showy and flimsy architecture of the restored structure requires no notice; but the *Brancacci chapel*, which, though opening out of the choir, escaped the flames, contains the extraordinary series of frescoes by *Masolino*, *Masaccio*, and *Filippo Lippi*, amongst the finest specimens of the middle term, so to speak, of Florentine art. They represent the life of St. Peter, but with incidents drawn from ecclesiastical traditions as well as from Scripture.

By *Masolino di Panicale* are two large compartments (executed about 1440); in the first is our Lord in the centre with the Apostles round him, pointing to one in the distance, a strange foreshortened figure, either drawing a fish out of the stream, or, as is more probable, paying the tribute with the money taken from the fish. To the left, St. Andrew is calling his brother Peter. The figures are generally simple and fine, represented in a landscape, with buildings to the left hand. *Masolino's* second subject, a combination of Scripture and legend, represents the Lame Man before the Door of the Temple, raised by St. Peter and St. John. To the left, in a distinct action, is St. Peter raising a female, his daughter Petronilla, who, cured by him of the palsy, is sitting upon a bed in an upper loggia. The scene takes place in a city, whose streets are apparently those of old Florence. Some call this subject the Raising of the Daughter of Jairus.

By *Masaccio* are two other large compartments, matching those by Masolino; in the centre of one is a naked youth, kneeling, as just restored to life by St. Peter, surrounded by fine grave figures, looking on with deep interest. To the left hand of the picture, in a separate *act*, three monks are seen kneeling before St. Peter. Behind is a garden wall, with flower-pots and trees, a simple scene, with very fine figures. This is sometimes called the Raising of Eutychus; but it represents the apocryphal miracle, said to have been worked by the Apostles, in raising the son of the king, when Simon Magus had failed. The skulls and bones in the foreground are supposed to have been used in the magician's incantations. Some say that in this composition Dante is introduced as Simon Magus, and Pope Boniface VIII. as St. Peter; but this is very doubtful.

Masaccio's second compartment is the Crucifixion of St. Peter. To the right is the saint, head downwards, fastened to the cross, apparently quite dead, rigid and cold, surrounded by executioners and spectators. On the left hand is Nero, ordering the execution, and surrounded by a characteristic and animated group, amongst whom Seneca and Pyrrhus are conspicuous. The character of these paintings exhibit great dignity and

simplicity, united to action full of life, yet never overcharged.

Four long and upright subjects by *Masaccio* or *Masolino*, — for there is great difficulty in distinguishing their respective productions, — are remarkably elegant in design. Two of them refer to the life of St. Peter, and represent him in prison, conversing with St. Paul, and again as delivered by the angel from prison, while the guard is asleep in the foreground.

The other two designs are of Adam and Eve, first seen in Paradise, under the tree of knowledge, from which a serpent with an angel's head is looking down, while Eve holds the apple in her hand. The second design shows Adam and Eve expelled from the Garden of Eden by an Angel, who appears in the sky above them.

Four more compartments are by *Filippo Lippi*, representing miracles of St. Peter and St. John, with natural and striking figures of lame and deformed, and St. Peter baptizing and preaching to the idolaters. The figures are fine, though rather stiff; the subjects are not exactly from Scripture, at least not from any peculiar text.

Masaccio excelled in his draperies, as well as in the *morbidezza* of his carnations.

Masolino dying at an early age, the work was continued by *Masaccio;* the era is well fixed by its concurrence with the return of Cosmo de' Medici. Masaccio had quitted Florence, and disdained to return, until the restoration of the great patron of art. It is said that Michael Angelo most diligently studied the works of Masolino, a circumstance not inelegantly alluded to in Annibal Caro's epitaph upon him, in which his peculiar merits are described.

" Pinsi, e la mia pittura al ver fu pari,
L' atteggiai, l' avvivai, le diedi il moto,
Le diede effetto. Insegni il Buonarotti
A tutti gli altri, e da me solo impari."

Masaccio died at a still earlier age (26) than his predecessor; and the paintings in the chapel were completed by *Fra' Filippo Lippi*, as excellent an artist as he was a worthless man.

Lippi appears to have worked from the designs of his predecessors, and some of the long compartments have been ascribed to him. There is a remarkable uniformity in the colouring, which is extremely mellow, with much transparency in the shadows.

Raphael studied these pictures with as much diligence as Michael Angelo; and some, as, for example, Adam and Eve in one of the smaller compartments, are said to have been strictly copied by him in the Vatican.

Some of the tombs escaped the conflagration: that of Pietro Soderini, by *Benedetto da Rovezzano*, is as singular as it is beautiful. No statue of the dead is seen. The monument consists simply of a sarcophagus standing upon a base beneath an arch. The style is a peculiar variation of the *renaissance;* and though skulls and bones compose a great portion of the ornaments, the consummate skill with which they are worked and combined with foliage and other ornaments, takes off all their uncouthness. Pietro Soderini, created in 1502 *Gonfaloniere perpetuo* of the Florentine republic, was wise, gentle, prudent, and possessing every qualification for the chief magistracy, except firmness of character. " Under Soderini, the Republic recovered a transient independence. But, in 1512, he was deposed by the intrigues of his enemies: the Medici were recalled; and, after a series of struggles and perfidies, an imperial decree gave to the vile and profligate mulatto, Alessandro, in 1531, the title of Grand Duke of Florence, he having already absolute power. The mother of Alessandro was a negress, or at least a coloured woman. She is called by historians 'an African slave.' Lorenzo de' Medici, the Duke of Urbino, treated him as his son; but such was the moral degradation of that family, that there was reason to doubt even his illegitimacy."

" No tragedy, however worked up

" by dramatic skill, can be more affect-
" ing than the last scenes of Florentine
" history. The bold spirit, the clever-
" ness of the Florentines, attach us to
" the people as to an individual; and
" when the fatal catastrophe of the
" Republic comes on, it is like the
" death of an old friend, leaving a void
" which cannot be supplied. Florence
" could boast of every worldly gift and
" every human talent, in which statist
" and politician find the sources of the
" power and prosperity of nations;—
" commerce, philosophy, art, literature,
" courage, policy: and, to all these,
" add a still more powerful and influ-
" ential safeguard, patriotism in its
" true sense, in the sense in which it is
" now despised, that is to say, love of
" our country because it is our own.
" All these Florence possessed in over-
" flowing measure. But she possessed
" one thing more,—a government en-
" tirely founded upon the quicksand of
" unmixed and unbalanced popular so-
" vereignty, and whose principles ex-
" hibited the fullest development of the
" purest and most exalted democracy.
" It was a community in which all
" power exercised over the people pro-
" ceeds from the people—all authority
" derived from the people returns peri-
" odically to the people—and all who
" exercise such authority are respon-
" sible to the people for the exercise of
" the same. Such was the government
" of Florence—and under this govern-
" ment she succumbed."—*Q. Review.*

The Church and conventual buildings of the *Annunziata* contain many most interesting objects. Before the church is a cloister or atrium, of which the front towards the Piazza is said to have been designed by *Caccini*, but more probably he only followed the plan of *Antonio di San Gallo*. Like several other buildings in this piazza, it is in the Brunelleschi style, that is to say, arches supported upon columns: a *horror* to all orthodox Vitruvians, but of the beautiful effect of which, we simply request the spectator to judge by the eye. The cloister which you enter is surrounded with paintings in fresco, of the greatest beauty. Some are by *Andrea del Sarto*; the Wise Men guided by the Star; the birth of the Virgin. The female figures are exquisitely beautiful, simple, chaste, affectionate, graceful; every sentiment which gives loveliness is found in them. By *Andrea* also are five subjects from the life of San Filippo Benizzi, of which the best are, the Saint delivering a possessed damsel from the evil spirit, and the death of the gamesters who had reviled San Filippo. These compartments were the first which Andrea executed. The colouring is most rich: deep without being overcharged, and true without crudity: few of the tints are pure; the reds are pink, and the yellows, orange; but all are harmonised with wonderful skill.

Franciabigio (1483–1524) is hardly, perhaps not at all inferior: he and Andrea worked here in friendly emulation. His Sposalizio is admirably conceived. A portion, including the countenance of the Virgin, is damaged; and, as the story goes, he himself did the mischief, because the friars uncovered the painting before it was quite completed. By him also is the Assumption of the Virgin, in which the group of Apostles looking upwards is worthy of Raphael. *Franciabigio's* frescoes, of which not many are extant, should be studied with great attention, for he was considered as the artist who best understood the method of working upon the *intonaco*, and uniting his colours to the ground. There is yet much to be made out upon this subject, for it is evident that very different modes of treatment were pursued by different artists, and that very various classes of work are included under one name. The term *al fresco*, had originally nothing to do with the mode of painting, it only meant a painting in the open air.

By *Pontormo*, the scholar of Andrea del Sarto, is the Visitation. When Michael Angelo saw this painting, he

said (or is said to have said), "Se questo giovane seguita le vestigie di così raro colorito, egli condurrà la pittura in cielo." The compartments by *Cosimo Rosselli* (died 1484) have no great merit. When *Andrea del Sarto* executed these frescoes, he was in extreme poverty, working for and obtaining the most miserable pay. He received but ten ducats for each compartment. The work of *Rosselli* had been left incomplete, in consequence of his sudden death, and *Andrea* was engaged by the sacristan. Here *Andrea* was buried: his monument is on the left hand. His bust, by *Montelupo*, was taken from the life, and shows that it was: it is remarkably clever. The cloister has been glazed for the purpose of preserving the paintings from the weather, and the key of the door is kept at the Academy: this arrangement is inconvenient, and you have frequently much trouble in finding any one to let you in.

The great cloister is built by *Cronaca:* it is a noble ambulatory. Several ancient tombs, of earlier date than the building itself, have been preserved within its walls. One, to the memory of Guglielmo di Narbona, (1281), a valiant man at arms, who did good service for the Florentines in their wars against Arezzo, has the details of the chain armour most curiously made out. This cloister is full of very interesting paintings: the principal one, in point of merit, is the celebrated "Madonna del Sacco," by *Andrea del Sarto;* a Holy Family, for which, according to the artistic legends so common in Italy, it is said he was paid only a sack of wheat, from whence it derives its name. But St. Joseph leans on a wheat sack, or something like a wheat sack, and this is equally given by another set of story-tellers as the source of the appellation. The composition is fine, broad and simple, the infant Saviour standing at his mother's knee; and the colouring is as beautiful as in the paintings of the small cloister, but the fresco is rather damaged. The main series consists of subjects taken from the lives of the Seven Founders of the order of the Servi, all Florentines; — Buonfigluolo Monaldi, Buonagiunta Manetti, Amadeo Amidei, Manetto dell' Antella, Sostegno Sostegni, Uguccione Uguccioni, and Alessio Falconieri, together with portraits of the most eminent personages of the order. The painters are artists of whom not much is heard out of Italy, — *Pocetti* (1542-1612), *Frate Ascanio Mascagni*, a member of the order (1579-1636), and *Matteo Rosselli* (1578-1650); but they are of very superior merit, and the frescoes form a magnificent gallery, hardly looked at by travellers, merely because it has not got a name. The figures are fine, and most truly telling their history. *Pocetti*, in particular, had remarkable skill in what may be called narrative painting.

The *Capella de' Pittori*, which opens into the great cloister, is very interesting, on account of its connection with the history of Florentine art. The Company of Painters, or Guild of St. Luke, are known to have assembled as early as 1350, under constitutions approved of by the then Bishop of Florence, Jacopo Palladini. Their first place of meeting was in the Hospital of Santa Maria Nuova; but in 1563 they removed here, with the approbation of Cosmo I. The sculptors and the architects joined them, and the chapel is now vested in the academy. Amongst other objects it contains — *Beato Angelico*, the Taking down from the Cross; a remarkably good specimen. — *Santi di Tito*, Cosmo I. directing the building of the Church; the subject is treated allegorically, and some call it the building of the Temple of Solomon: a fine design. By the same artist also, is a fine Cenacolo in the refectory. Two good, but somewhat damaged frescoes, by *Andrea del Sarto*, are on a wall in an adjoining garden.

The *Chapel of the Annunziata* was

built in 1448, at the expense of Pietro de' Medici, from the designs of *Michelozzi*. The bronze and metal ornaments introduced into the architecture bind the fabric together, and are contrived with much cleverness. The oratory adjoining the chapel is most richly incrusted with ornaments in *pietra dura*, principally symbols of the Virgin, in what may be termed the Jesuitical taste; a rose, a star, a lily, a moon, and many others of the same class. Amongst the paintings in the church are—*A. Bronzino*, the Resurrection; a very fine and noble picture.—*Pietro Perugino*, Virgin and Saints.—*Empoli*, a Virgin and Saints. The roof of the nave is painted by *Il Volterrano*: the colouring is deep and effective. By him also, aided by his pupil *Ulivelli*, are the paintings upon the interior of the cupola. The cupola itself, is one of the earliest works of *Alberti*. Its proportions are singularly just, and the ornaments of great elegance. He was a thorough church architect. The high altar is also attributed to *Alberti;* but some ascribe it to that universal genius, *Leonardo da Vinci*. The choir is, or rather was, by *Alberti*, for it has been so altered, that its original grace is lost in the gorgeous richness of the marbles with which it has been adorned. The *Villani* Chapel is curious, as containing the *depositi* of the celebrated historians, Giovanni and Matteo Villani. Here also is a rather curious abridgment of Michael Angelo's Last Judgment, by the younger *Bronzino*, in which, as it is said, he has introduced a portrait of Michael Angelo himself. The tomb of *Baccio Bandinelli*, by himself (died 1559), has more humility and modesty in its conception, than might have been expected from his imperious character. It consists of a Pietà, our Lord supported by Nicodemus: the complete drop of the dead body is admirably expressed. The execution of the nude approaches to the ability of Michael Angelo. *Bandinelli* executed the group himself for the purpose to which it is applied. On the frieze at the back of the monument, are the profiles of *Baccio Bandinelli* and his wife Julia. The tomb of Angelo Marzi Medici, Bishop of Arezzo, by *Francesco di San Gallo*, who has subscribed his name and the date 1546, should be noticed. The recumbent figure of the old man is full of simple and earnest expression. This is exactly one of the specimens of Italian sculpture which, if sculpture is to be taught, one would wish to see multiplied by casts in our academies, where nothing is thought of, except antique heathenry.

The *Piazza della Annunziata* is very pleasing from its peculiar national character; it is small, but its smallness increases its beauty, by giving it, as it were, the character of a cortile. The loggia of the church faces the north side. On the west are the buildings of the *Spedale degli Innocenti*, or Foundling Hospital, established in 1421 by the influence of the celebrated Leonardo Bruno (see *Santa Croce*), whose speech in the great council produced the adoption of the scheme. *Brunelleschi* was the architect: it is in his good style. In the spandrils of the arches are *bimbi*, or infants in swaddling clothes, by *Luca della Robbia;* an odd but appropriate ornament.

Another building, in nearly the same style, is on the opposite side. The centre is ornamented by an equestrian statue of Ferdinand I., cast from cannon taken by the knights of St. Stephen from the Turks; won, as the inscription says, in the style of Tasso, "dal fiero Trace." It is by *Susini*, and was erected in 1608. There is also a fountain, cast under the direction of *Tacca*, with whimsical figures something like that at Pisa. These help to furnish and enrich the Piazza, and improve its architectural character, which, as we have stated, we hope will always continue unchanged. Nothing is more vulgar than the no-

tion, that you improve the beauty of a piazza by enlarging its dimensions; and, in its present state, this piazza is one of the jewels of this most interesting city.

The admirable frescoes of *Andrea del Sarto*, in the *cloister of the suppressed confraternity* "*dello Scalzo*," are also entrusted to the care of the Academy. The proper name of the fraternity was "i disciplinati di San Giovanni Battista;" but it being the custom in their processions, that *one* barefooted brother of the order should carry the crucifix, they derived their popular name from this *bare-foot*, this *Scalzo*, by whom they were thus distinguished. The paintings are, if not the very best, yet amongst the best executed by this lovely artist. The one by which he began is the Baptism of our Lord, the 7th in the series. The next which he executed are Faith and Justice, 1. and 9., the best preserved amongst the whole. *Andrea* having been allured to France, the confraternity employed *Franciabigio*, who executed, 5. St. John receiving the Blessing of his Parents before he retires to the Desert; a most pleasing and simple composition; and, 6. the Virgin and St. Joseph. Upon the return of *Andrea* to Florence, he completed the series: 10. St. John preaching. 11. St. John baptizing the Disciples. 12. St. John brought before Herod. 13. The Feast of Herod and the Dance of Herodias. 14. The Decollation of St. John. 15. Herodias with the Head of St. John. 16. Hope; the border is painted by *Franciabigio*. 2. The Vision of Zacharias, a design of great elegance. 3. The Visitation. 4. The Birth of St. John the Baptist.

Andrea, as at the Annunziata, was paid miserably for these exquisite productions. For the large compartments he received eight scudi each, and for the single figures of virtues, three. The paintings are, unfortunately, in very bad condition, and much damaged by damp as well as by violence; many parts can hardly be traced, and there seems to be no means of arresting their decay. The key is kept at the Academy.

Santi Apostoli.—"This church, according to an inscription in the façade, was founded by Charlemagne after his return from Rome, and dedicated by Archbishop Turpin, in the presence of Rowland and Oliver as witnesses; 'testibus Rolando et Uliverio.' So tells you the marble stone in the front, referring you to another of the same import, engraved upon a plate of lead, and deposited beneath the altar. Without inquiring whether such witnesses could stand a cross-examination, the church is evidently one of very high antiquity and singularity: and, though much decorated, the main lines which it presents are unaltered. The style is a very simple and early Romanesque. Seven well proportioned circular arches, supported by eight columns, curiously built of small courses of masonry, divide the nave from the aisles: the choir terminates in a semicircular apse. The capitals are imitated from the Composite Corinthian: the acanthus leaves are not highly finished, but distinctly formed. As a monument of antiquity, it is very curious; but it adds to the interest still more, to know that this old building was a *teacher*. It was studied by Brunelleschi, and here he learned how to Catholicise the heathenism of Rome. He saw that by adopting the lines of the ancient Romanesque basilica, but uniting them to the elegance of the classic models, the problem was solved. Why should he not finish the rude capital with delicacy, or add a moulding to the arch? and how successful was the instruction which Brunelleschi here received, let Santo Spirito and San Lorenzo tell."—*MS. Journal.*

There are several paintings and monuments in this church. *Vasari:* the Immaculate Conception, one of his best works; well designed as far as the individual figures are concerned, but the composition is remarkably odd,

and the colouring is poor. A Virgin in the manner of *Giotto.* — *L. della Robbia:* a singular and fine Altar-piece. Tablet to the memory of Prior Ugoletto, by whom the roof was repaired. Tomb of Odo degli Altoviti (died 1507), a most elegant and characteristic production of *Benedetto da Rovezzano.* Like his other works, it is an exquisite specimen of the *renaissance* style, fanciful and yet chaste; the architectural forms of great elegance, particularly the sarcophagus, in which, without any servile imitation, you have all that is beautiful in classical antiquity. Nothing can be more odd, and at the same time more clever, than the way in which he has employed the skull as a mortuary emblem. Usually so vulgar, the skull is here treated as we see it in the old wood-cuts of the Dance of Death; fearful and awful, but without exciting any feeling of disgust. This church is generally closed, and application must therefore be made to the sacristan.

The *Borgo degli Apostoli* was one of the most considerable of the townships which, as we have before mentioned, were brought into the circuit of Florence, and, when a distinct locality, was famed for its springs and waters. It was full of towers, and often the scene of the most obstinate conflicts between Guelphs and Ghibellines.

Church of *Santa Trinità*, built in 1250 by *Nicolo Pisano:* it has been much altered, but what remains of the original Gothic is good and pure. In a chapel near the altar is a remarkably curious view of ancient Florence, in bas-relief: the buildings are made out with great detail, and apparently much accuracy. The frescoes, by *Pocetti*, have much spirit. In the *Capella de' Sassatti* on the right of the High Altar, is a series of remarkable beauty; incidents from the life of St. Francis, by *Domenico Ghirlandaio.* 1. The Death of St. Francis, surrounded by monks and priests, noble figures: the donor and his wife kneeling on either side. 2. St. Francis receiving the stigmata; a formal composition, but according to what we must call the received type of this strange legend. 3. St. Francis having given up all his possessions, even his garments, casts himself naked at the feet of the Bishop of Assisi. 4. In the presence of the Mahometan soldan, he passes unhurt through the fire. 5. Pope Honorius approves of the rules of the order; the composition admirably managed. 6. St. Francis restoring life to a child. In these compositions are introduced several views of Florentine structures, amongst others of the Ponte Santa Trinità, possessing much interest; and, in No. 5. are contained very valuable contemporary portraits, including the most authentic likeness known of Lorenzo il Magnifico in his younger years. These frescoes were executed in 1480. The action of the figures is free, the carnations true to nature, and they are all excellent examples of the style of this master. The first, the Death of St. Francis, may be classed amongst the finest productions of Tuscan art. These pictures are amongst the many in Florence which strangers hardly ever see, in consequence of their attention being so absorbed by the galleries.

The *Piazza di Santa Trinità*, in front of the church, and which opens upon the Arno, is irregular but picturesque, overshadowed by the buildings which surround it. In it stands a fine column of granite, brought from Rome, and erected, in 1537, by Cosmo I. as a commemoration of his victory over the *fuorusciti*, or banished men, at Monte Murlo. It is surmounted by a statue of Justice, in porphyry, by *Ferrucci*, fairly well worked: the drapery is of bronze, and the general effect is pleasing.

La Badia. — The vestibules and chapels of this church give it an appearance of solemnity. It has several paintings, amongst others, a good *Filippo Lippi*, and also some fine mo-

numents. The tomb of Bernardo Giugni (died 1476) is one of the finest productions of *Nino di Fiesole*. Giugni filled the high office of Gonfaloniere di Giustizia, the duties of which, in an age of faction, he administered with the greatest impartiality. The statue upon the very beautiful sarcophagus represents him extended in death; the very fine and expressive countenance of the old man just turned towards you. The powerless drop of his hands, folded over the sword which lies upon his breast, is most true to nature. It is altogether pathetic and most elegant. By the same artist is the tomb of Hugh, Marquis of Tuscany in the 11th century, the founder of the Badia, and to whom, in 1487, the monks erected this memorial. It is ornamented with great richness and delicacy, and is admirably executed; but the expression of the principal figure does not equal that upon the Giugni tomb.

The lofty campanile is one of the principal ornaments of the views of Florence.

Santa Felice, in which the vestiges of a very ancient Romanesque style are struggling, as it were, amidst recent stuccoes and adornments. It contains a masterly fresco by *Daniele da Volterra*, and a great number of basso relievos by *Luca della Robbia*, or his school, most finely coloured and delicately formed.

Oratorio degli Angeli, begun by *Brunelleschi*, but left unfinished for want of funds. Had it been completed, it would have been an octagon church of singular purity as to architecture. The drawings are extant, and the design has been imitated by Bramante; very beautiful, but deficient in proper ecclesiastical character. What is standing is a mere fragment.

Santa Maria Maddalena de' Pazzi. An interesting church, annexed to a subsisting convent. The Ionic cloister, begun by *Brunelleschi* (1479) and completed by *San Gallo*, is remarkable. In the chapel, by the entrance, an excellent specimen of *Poccetti's* skill, the Martyrdom of Saints Nereus and Achilles. The church has many paintings, of which the best are — *Santi di Tito*, the Agony in the Garden. — *Angelico da Fiesole*, the Coronation of the Virgin. The high altar, containing the body of Santa Maddelena, is very splendid, though not in good taste. It is rather difficult to obtain entrance to the chapel of the Mater Dolorosa, within the precinct of the monastery. This chapel contains a very grand and well-preserved fresco by *P. Perugino*, a Crucifixion.

What the Piazza di San Marco is to Venice, the *Piazza del Gran' Duca* is to Florence. It is a locality in which is concentrated the whole history of the state. The whole is overshadowed, as it were, by the vast *Palazzo Vecchio*, erected in 1298, as the residence of the Gonfaloniere and Priori, or superior magistracy of the Republic. By some writers the palazzo has been designated as the palace of democracy. In one respect this designation is true, for here democracy reigned: but it is equally the tomb of democracy, for here democracy expired. After having been occupied by Walter de Brienne, the tyrant, whom the Florentines brought in to protect them from the worse tyranny of the multitude, it became, in 1540, the palace of Cosmo I., under whose predecessors the Republic had, if such an expression can be allowed, committed the act of suicide.

As soon as the great revolution, in 1250, was effected, which placed the government in the power of the democracy (see *Santa Croce*), the citizens determined to erect a residence for the elective magistracy, the Gonfaloniere, and the eight Priori, who continued in office for the space of two months each. During this period, according to the singular maxims of government which then prevailed, they were not allowed to pass the threshold of their prison, in which they were boarded, eating at a common mess or table, at

the expense of the Republic, but with republican simplicity and parsimony. The present structure, however, was not raised till 1298, *Arnolfo*, the great master of those days, being the architect. It is singularly imposing from its mass and the peculiar boldness of the sky line: enormous battlements, deep machicolations projecting over the walls, and the very bold and elegant lofty campanile, an open tower, bearing, not upon the walls of the structure, but upon the machicolations, so as almost to warrant the local proverb, that it is a tower built in the air. Beneath the machicolations are large triangular escutcheons, painted with the bearings of the ancient republic, and of the *Sestieri*, or wards and quarters, into which the city was divided; and these arms were the banners under which the citizens went forth to war, giving that peculiar historical character to the building, which heraldry so impressively imparts.

As is frequently the case, however, the effect, so striking and peculiar, has been the consequence of accident rather than of design. The bell tower, now suspended over the walls of the palace, was part of an earlier structure: and, when Arnolfo received his commission, he was directed by his employers to include it in the new building, and, cutting away part of the walls, and strengthening the others, he accomplished this most difficult task with singular skill. But the directions which he was compelled to obey, have deprived his building of its intended and proper symmetry: so necessary is it in all cases, before you find fault with an architect, to inquire whether his design has not been marred by some obstacles which he could not remove. A portion of the piazza had been occupied by the palaces of the Uberti, a family of Ghibellines, which, when the owners were banished by the prevailing party, had been demolished, and the ground declared accursed, never to be built upon again. "Our Palazzo must not stand upon that condemned ground," said the citizens. *Arnolfo* remonstrated, but in vain, and the aspect of the palazzo was deprived of its needful symmetery. The building was much altered by *Taddeo Gaddi*, who added the present battlements; and the "palace of democracy" sustained another great change under the Duke of Athens, who added the whole portion now employed as the Dogana, and in which strength was peculiarly consulted. Lastly, when the "signoria," the magistrates, were expelled, the Grand Duke Cosmo took possession of the republican fortress as his residence. So many alterations (principally in the interior) were then introduced by Vasari, that, as the latter says with some degree of exultation, *Arnolfo* would not have known his way about the building, had he come back again.

"The interior cortile has a fine appearance of heavy scenic magnificence. It is supported by massy columns, alternately circular and octagon, covered with rich arabesques and finely chequered wreaths in an ample flowing style, truly palatial in spirit, and seen beautifully in the light pouring downwards from the bright sky, which seems to cover the cortile like a roof of sapphire." — *MS. Journal.* On the walls are views, principally of German cities, executed upon the marriage of Ferdinand I., of little value, except as giving their ancient aspect. In the centre is a very beautiful though small fountain, with a Cupid cast by *Verrocchio*.

Within, ascending a grand staircase, by steps so low as to be almost carriageable, you enter, on the first floor, the great saloon, which offers the principal object of curiosity. It is not, as the Florentines boast, one of the largest rooms in the world, being about 180 feet in length by 70 in breadth; but its height, and the ponderous magnificence of the richly carved ceiling, apparently self-sustained, and rich in faded gilding,

and deep compartments filled with elaborate *oil* paintings, render it most impressive. It is also connected with one of the most remarkable passages in Florentine history, having been erected by the directions of Savonarola (see *San Marco*, p. 533.), for the meetings of the "Consiglio Popolare," when a transient but ineffectual attempt was made to restore the ancient liberties of the Commonwealth. *Leonardo da Vinci*, *Michael Angelo* (then very young), *Baccio di Agnolo*, and "*Il Cronaca*," were all consulted; but the construction was entrusted to the last-named artist, who exerted all his extraordinary skill to give perfection to the edifice. All the tribunes, the amphitheatre and seats, and all the fittings-up designed by him for the accommodation of the popular assembly, have now disappeared; and the walls are covered with the display of the triumphs of Cosmo I. by *Vasari*, and by several other interesting historical frescoes by *Cigoli*, *Passignano*, and *Ligozzi*. One of the latter represents Boniface VIII. receiving, in 1300 (the year of the Jubilee), the congratulations of twelve ambassadors, who, though dispatched from twelve different states, were all Florentines by birth. But, as amongst them appears Messer' Guiscardo Bastai, who represented His Sublimity the Khan of Tartary, it is probable that his holiness did not require a very strict verification of their credentials. The semi-heroic costume of some of these frescoes takes off the interest of truth; but those which represent the deeds of the Medici, and which are true in costume, are very valuable. There is Cosmo accompanied by his dwarf, Tomaso Trafredi the hunchback, in armour, leading on the Florentines to the siege of Sienna by night; the soldiers pouring into the city in armour, and all lighted by the paper lanterns on the ends of poles, now in use here, especially on feast-days, among the children. There is a peculiar breadth and charm in the frescoes. Those of *Vasari*, like all his works, are hard and harsh, but with much vigour in the composition. Many good statues are placed here, but they seem lost in the great space and dim light of the chamber: — *Michael Angelo*, a fine but unfinished allegorical group, Victory and Captivity. — *G. di Bologna*, also allegorical, Virtue overcoming Vice. — *Baccio Bandinelli*, Cosmo I., Giovanni de' Medici, Clement VII., Charles V., and Adam and Eve.

The *Sala dell' Udienza* is a noble apartment, in which the plafond is more rich than that of the *Salone*.

The rooms above the *Salone* are worth seeing, decked as they are with the faded and neglected remains which they contain of the magnificence of the Medici. Most splendid, are the gilt ceilings, in which pounds weight of gold must literally have been expended, and which are still bright and beautiful: for the gold leaf used in those days was five or six times as thick as ours. One of these rooms has a deep cornice of gold lions, the whole of large proportions. It would be worth studying by an artist erecting any chamber of similar character. At the end of a long suite of rooms is a chapel, painted by *Ghirlandajo* with pleasing cherubs' heads, and a whole altar service of amber, little figures of saints, rosaries, vases, &c., some made of the clear, and some of the opaque or amber, and beautifully wrought. *Ghirlandajo's* painting, like that of the early Greek artists, is on a gold ground. In a room adjoining the chapel, hung with tarnished purple and gold fleur-de-lys, with old tapestry, and many portraits whose names are now forgotten and all their interest gone, is the picture of the infamous *Bianca Capello*, representing her as a stout, bold, jovial-looking woman of forty. The view from the upper windows of the palace over the city and the adjoining country is magnificent. The *Galeria Reale* in the *Uffizi* (p. 551.), may be entered from a side door in the *Palazzo*

Vecchio; and the gay throngs and bright statues and pictures there, form a strange contrast to the neglected and spoiled magnificence of the deserted rooms.

The area adjoining the Palazzo, and the neighbouring *Loggia de' Lanzi*, is peopled, as it were, by a noble assemblage of statues, of which the most prominent is the equestrian figure of Cosmo I., so forcibly and beautifully described by Rogers:—

"Amongst those awful forms, in elder time
Assembled, and thro' many an after age
Destined to stand as Genii of the Place
Where men most meet in Florence, may be seen
His who first played the tyrant. Clad in mail,
But with his helmet off, in kingly state,
Aloft he sits upon his horse of brass;
And they that read the legend underneath,
Go and pronounce him happy."
ROGERS's *Italy*, p. 107.

Nearest to the palazzo is the celebrated fountain of Neptune, by *Ammanato*. It is usually called (at least by the common people) the Fountain of the Giant; and certainly the Deity is of rather overweening magnitude. The horses of the car are exceedingly spirited; they seem to breathe and snort under the dripping stream: equally animated are the tritons, nymphs, and satyrs who are congregated round the margin of the basin.

The site occupied by this fountain is of much historical importance: here stood the *Ringhiera*, or tribune, from whence the orators of the Republic were accustomed to harangue the assembled multitude. The last remaining portion, was demolished by the French for some fancied improvement, or rather to get rid of a vestige of old times.

The David, by *Michael Angelo*, on one side of the doorway, is an example, fine as the simple and majestic figure is, of the injury to which this great man subjected his talent, in attempting, as a whim or a *tour de force*, to bring the present figure out of a block of marble intended for a statue had been begun and spoiled by Simone di Fiesole. Doubtless, he took much pleasure in accomplishing his purpose; but the bare and denuded figure, thin to a degree of attenuation, betrays the constraint under which the artist laboured in overcoming the self-imposed difficulty, and probabl accounts for the absenc e of all attributes which would make the beholder at once recognise the King of Israel. — Another colossal figure, of Hercules subduing Cacus, by *Baccio Bandinelli*, flanks the other side of the doorway of the palazzo. The latter is a fine group, but not, perhaps, equal to those which stand under the *Loggia de' Lanzi*.—Pre-eminent amongst these, is the Perseus, by *Benvenuto Cellini*. Cicognara is of opinion that the contour is too robust, and that the character of the hero required a form "un po' più Apollinea e meno Erculeo;" but this is the very cream of hypercriticism. No antique sculptor ever exeelled this figure, lightly balanced in air, scarcely touching the ground from which it springs.—Hardly less beautiful is the group of the Rape of the Sabines, by *Giovanni di Bologna*. The history of the last group is rather singular. It consists of an old man, bent to the ground, a robust youth, and a younger female struggling in his arms; and was originally intended as a symbolical representation of age, virility, and youth. But Borghini, having seen the model, advised the sculptor to adapt it, not very happily, to the subject which it now designates, the meaning being much helped by a basso-relievo of the said Rape of the Sabines, inserted in the pedestal. A most wonderful degree of skill is displayed in the arrangement of this complicated group, particularly in the balancing of the figures.—Judith slaying Holofernes, in bronze, by *Donatello*, seems too small among the other statues, being only the size of life, while the David and Hercules, which it faces are colossal. The figure of Judith has great modesty and dignity; but

the position of Holofernes, sitting upright before her in sleep to have his head cut off, is unnatural to a great degree. The group is said to be emblematical of the deposition of Walter de Brienne, and to have been erected in that feeling by the very people, who, a few generations later, were too happy to bow to Cosmo. Six ancient colossal statues of females, two lions, one by *Flamminius Vacca*, and the other brought from the Villa Medici at Rome, and two mythological groups, complete the decorations of the scene.

The *Loggia de' Lanzi* erected, by Orcagna in 1375, is a noble specimen of the transition style. It consists of three circular arches, supported by pilasters approaching to the Corinthian; a Gothic balustrade above. The amplitude and the fine proportions of the building render it a magnificent object; so much so, that when Michael Angelo was consulted by Cosmo I. upon the best mode of improving the piazza, he answered that the best ornament would be to continue the loggia all around. It is not unworthy of notice, that, on other occasions (see *Santa Maria Novella*), Michael Angelo showed none of that contempt for the Gothic or Gothicising styles which was manifested by his successors in art. The loggia erected for the use of the Republic was employed in a very different manner by Cosmo I., and from which it derives its present name. After assuming the sovereign authority, he raised, as well for state as for protection against the Florentines, a body of German or Swiss *Landsknechts*, or, as the Italians called them, *Lanzi*, under the command of Bathasar Buggler, and who, having one of their guard-houses near the Loggia, gave it the name by which it is now known. These Lanzi wore a uniform very similar to that of our yeomen of the guard; and their attachment to good liquor, as well as their national peculiarities—for they never adopted either the language or the costume of the Italians,—always exposed them to a certain degree of ridicule, by which the Florentines revenged themselves.

Opposite the Palazzo, is a long, low, ancient building, now partly used as the post-office, and without any show or pretension, but of considerable historical importance, as marking the character of the Italian republics. It is called the *Tetto de' Pisani*, having been erected by the Pisan captives after their defeat in 1364. They were led into Florence in triumph, and treated with every circumstance of contumely and scorn. They were brought in carts, tied together, as we are told, in bundles, as if they were merchandise. When they entered the gates, they were made to pay toll like beasts. Amidst the hootings of the Florentines, they were then brought to Mazzoccho—a stone lion, emblematic of Florence, standing high upon the ringhiera—and compelled to kiss him—not upon his face; — and lastly they were cast into prison, but brought out daily, as convicts, to work upon the building, which yet stands.

The two markets, the *Mercato Vecchio* and the *Mercato Nuovo*, are interesting from their peculiarity and nationality, standing in the very centre of the ancient *Primo Cerchio*. Close and narrow streets, not of the cleanest description, provisions and goods of every sort, and a most brilliant display of flowers according to the season, constitute a strange medley. Many of these flowers are quite unknown to us in England, particularly the Acacia Farnesiana, perhaps the most delicious of all vegetable perfumes. The appearance, and, still more, the language of the crowds who throng you, remind the observer of the adventures forming the foundation of so many of the novels of Boccaccio and Sacchetti. The dialect of the *Mercato Vecchio* has been considered as remarkable for its peculiar raciness; and to those even who cannot follow the

discourse, the strong aspirate, which, for example, transforms *cavallo* and *casa*, into *havallo* and *hasa*, is very remarkable.

The Loggia of the *Mercato Nuovo* was built by Cosmo I. from the designs of *Tasso*. In front is a bronze copy of the famous Boar in the gallery, cast by *Pietro Tacca*, forming a singular but not inelegant fountain.

In the centre of the Loggia is a circle of coloured marbles, supposed to represent the wheel of the *Caroccio* upon which the standard of the Republic was formerly borne to war. The building above the Loggia, is employed as a repository for notarial instruments. Many of the shops in this part of the city have a very antique appearance, and none more so than the ancient *Farmazia dello Spirito Santo* one of the few places where the real gum incense, as used in the Roman Catholic Churches, is sold.

Palazzo del Podestà, now *Palazzo del Bargello*. This very singular building was erected as the residence of the Podestà, the chief criminal magistrate of the Republic, and who, according to the statutes, was always to be a Guelph, and a stranger from some other state of Italy. The first qualification was intended by the Guelphs to prevent the opposite party from having any possible chance of justice: the second, as the Guelphs could not trust one another, to secure some possible chance of having justice amongst themselves. The Palazzo, which was erected by *Arnolfo*, is perhaps more romantic, in the ordinary sense of the word, than the Palazzo Vecchio. The interior cortile in particular has an aspect recalling the Castle of Otranto, which renders it peculiarly impressive. The walls are encrusted with the armorial bearings of the magistrates; and, as at Pistoia, we may here study all the oddity of Italian heraldry. By the side of the gate, which is honoured by a pair of *Mazzocchi* as sentinels, is inserted the standard measure of the Florentine *Braccio*. A lofty tower adds dignity to the edifice, upon which was anciently a painting representing the treacherous confederates of the duke of Athens, hanging with their heads downwards, their family arms being added to increase their disgrace; but of this scarcely a vestige can now be discerned. At a later period this palazzo was appropriated to the *Bargello*, or chief of the police. It is now used as a prison. The ancient apartments were richly adorned with frescoes, which, according to the laudable custom of Florence, have been duly whitewashed. One of these in the chapel, by *Giotto*, was described by Vasari as containing the portraits of Dante, Brunetto Latini, Corso Donati, and others of the poet's contemporaries. It might have been thought, that, in a city where Dante is honoured, and most justly, as the greatest of her children, such a portrait would have been preserved as the most precious relic; but no, the brush went over it all. The place of the paintings was well known, yet not the slightest attempt was made to recover them until 1840, when a subscription was raised by some foreigners, Englishmen and Americans, for defraying the small expense of removing the whitewash; and the government gave its permission that the money of the foreigners should be so employed. The result has been, that a portion containing the heads of the portraits has been uncovered. That of Dante only is a little damaged in one eye. It is remarkable that the success of this experiment has not excited any attempt on the part of the Florentines to repeat it elsewhere.

The *Palazzo Ricardi* loses a portion of its historical reminiscences in its present name. This proud and stately residence was begun in 1430, by Cosmo de' Medici, from the designs of *Michelozzo*. It continued in the possession of the family till 1659, when they sold it to the Marquis Gabriele Ricardi; but, towards the end of the last century, it was bought by the Grand

Duke, and it is now employed as a species of Somerset House, partly for literary purposes and partly for government offices. The building is a noble specimen of what we have termed the Florentine style; a vast and strong fortress, in which the "Pater Patriæ" might defend himself against his naughty children should any disturbances arise. Its mass and grandeur, its solidity and its splendour, are most imposing. In the windows of the upper stories, Doric and Corinthian pillars are introduced as mullions, but the effect of these apertures scarcely differs from those of a Norman castle. The lower range are by *Michael Angelo*, and they are curious as being the first example of a window-sill supported by consoles; they were invented by Michael Angelo, and have given a peculiar character to modern Italian architecture. In the interior cortile, where the castellated character merges in the splendour of the palace, are eight basso-relievos by *Donatello*, good of their kind, but less interesting than his works usually are, on account of their being close imitations of the antique, portraits taken from ancient gems and medals, without doubt bespoken by his patron," but in which his peculiar talent had no scope to expand. Several antiques are also deposited here; and in particular two very fine sarcophagi, used like those of Pisa for mediæval tombs, and formerly inserted in the walls of the baptistery. The great gallery is very splendid. The brilliancy of the gilded cornices and ornaments, solid and yet elegant, and the bright and gay effulgence of the paintings on the ceiling, render it a truly palatial scene. These paintings are by *Luca Giordano* (1632—1705), and exhibit a degree of talent and vigour which could scarcely be anticipated by those who know "*Luca fa presto*" only from the flimsy easel pictures, which decorate our galleries. The subjects are the Apotheosis of the Medici, and groups which some explain as allegorical of the vicissitudes of human life, but which have rather the appearance of Æsopean fables. The colouring resembles that of Watteau, and the whole has rather a tinge of the French school: the foreshortenings are admirable; they are really deceptive. The back of a man who is ploughing seems to turn with the spectator. The quantity of ultramarine employed was so great, that the assistant, who washed the painter's brushes, is said to have made a large sum by the operation.

The chapel has some beautiful and well-preserved frescoes by *Benozzo Gozzoli*: they have truly the national Florentine character which we remarked at Pisa, and are so richly adorned with gilding as to resemble the illuminations of a missal.

The *Biblioteca Ricardi*, formed by the family, was purchased with the mansion, and has since been liberally thrown open to the public daily from nine till two. It contains upwards of 3000 manuscripts, principally relating to Italian history and literature; very many copies of Dante; correspondence of Italian literati, and some valuable classics. Signor Becchi, the librarian, is very intelligent, and remarkably civil and attentive to foreigners. There is also a good, though small collection of coins, gems, and medals.

In this palazzo, the once famed *Academia della Crusca* still assembles, for the formalities of holding meetings and granting diplomas. It arose out of the Academia Fiorentina in about 1550, in consequence of an internal feud amongst the members; but its first meeting as an authorised assembly was in 1582. Their object was, the cultivation and refinement of the Tuscan dialect. Their *conceit* was that their business should consist in the separation of the fine flour from the bran, or *crusca*, and all their devices are in accordance. A boulting machine is their heraldic coat, with the motto "il più bel fior' ne coglie."

The backs of their arm-chairs are in the shape of a winnowing shovel; the seats represent sacks; every member takes a name allusive to the miller's calling, and receives a grant of an estate, properly described by metes and bounds, in Arcadia. Their first object was the selection of such writers as might justly serve as standards of language: these they have designated as "*Testi di Lingua*," and from these authorities the *Dizionario della Crusca* was compiled. The pursuits of this academy have been most unwisely ridiculed and contemned. Of all the ties by which man is attached to his country, no one is so strong as his language; nor can patriotism, in the true sense of the term ever subsist, where one's native language is contemned. By Leopold I., the Academia della Crusca was suppressed. It was afterwards revived; but it is reduced to a mere nominal existence, although the country possesses many individuals, who, under better auspices, might in a great degree have emulated their ancestorial glories.

Case de' Peruzzi. Without having the style of a palazzo, these buildings should be visited, not only as specimens of early domestic architecture, of which the outline, at least, is undefaced; but on account of the connection of the ancient possessors with England. The family, or firm of the Peruzzi, distinguished amongst the royal merchants of Florence, had a branch or agency established in London, at least as early as the beginning of the reign of Edward I., and they continued in great credit till Edward III. To this monarch they advanced money, to the amount of 135,000 marks, which, not being repaid, they became bankrupt. The other great Florentine houses, the Bardi and the Frescobaldi, the Barings and Lafittes of their age, were involved in the same calamity. The families of the Bardi and the Peruzzi still subsist, and they are in possession of the bonds given by Edward III. for securing the loans so made.

A lofty and not inelegant arch, the remains of the *Loggia de' Peruzzi*, and which was used as a kind of private exchange, yet remains. It was painted by *Paolo Uccello*, who was commissioned to decorate the vaulting with representations of the four elements. Earth, he figured as a mole; Water, by a fish; Fire, by a salamander; and Air, by a camel. *Paolo* had heard that the *cameleon* lived upon the pure element: but, not knowing exactly what kind of a beast a *cameleon* was, he painted a *camel* with a wide gaping mouth, inhaling the wind. The arms of the *Peruzzi*, a shield *semée* of *pears*, are yet seen upon some of the adjoining walls. In the neighbourhood of this Palazzo stood the *Roman amphitheatre*: the site can only be traced by the very irregular oval space formed by the buildings covering the same ground.

Palazzo Strozzi. — Erected towards the close of the 15th century, from the designs of *Simone del Pollajuolo*, ycleped *Cronaca*, in consequence of the lengthy tales he had to tell about Rome and its wonders. The walls are of bold rustic-work, almost prison-like, and altogether of what the Florentines term the *Tuscan order*. The cornice is Corinthian, and of fine projection. About the time of the erection of the Palace, flourished one *Nicolo Grosso Caparra*, an excellent worker in metal; and the cressets, "Lumière maravigliose," as they are called by Vasari, which project from the angles, composed of a species of Gothic filagree, are curious and beautiful specimens of his handiwork. It is said that the right of affixing such cressets was a peculiar honour, granted to the families who had distinguished themselves by the gown or the sword, and that those of less consideration were only allowed to illuminate the battlements of their towers; but this, like many other similar opinions, rests upon very slender evidence.

Filippo Strozzi, the founder of this building, boasted that it should excel all others in magnificence. There was a great rivalry between him and the Pitti family; and, as the story goes,— for these legends are interminable,— Luca Pitti, when he built his Palazzo (see *Palazzo Pitti*), boasted that it should be large enough to contain the palace of Strozzi within its cortile.

This Filippo Strozzi was the grandfather of the unfortunate Filippo, one of the last champions of popular liberty; who, although married to Clarice, daughter of Pietro de' Medici, was strongly opposed to the aggressions of that family, and when, upon the death of Alexander, Cosmo I. assumed the government, Strozzi joined the republican party. Taken prisoner in the battle of Montemurlo, 1537, he was cast into the "Fortezza da Basso," and being cruelly put to the torture, it is said that he committed suicide, a sword having been left, perhaps to tempt him to the act, in his cell. His death has received many embellishments. It is said that, with his own blood, he wrote upon the wall or floor of his dungeon the well known line of Virgil, "Exoriare aliquis nostris ex ossibus ultor." A so-called last will and testament, inscribed "Deo liberatori," and in which Strozzi apologises for the act, has been attributed to him; but it is merely the fiction of some ingenious scribe.

This Palazzo contains a good collection of paintings, amongst which may be noticed, *Giotto*, his Portrait by himself. —*Alessandro Allori*, several very interesting specimens; a portrait of Filippo Strozzi the patriot, Ruggiero flying from the castle of Alcina, Hercules and Antæus. —*Baccio Bandinelli*, his own Portrait, and many others.

Casa Torregiani, to which is annexed one of the most extensive and agreeable private gardens of Florence, containing very extensive conservatories. In the centre is a high tower representing the allusive bearings of the family. In the *Palazzo del Nero*, belonging to the same family, and now inhabited by them, is preserved a head, said to be a cast taken from the face of Dante, and a few choice pictures.

Palazzo Uguccione is said to have been built after the designs of Raphael, but this is doubtful.

Palazzo Borghese, a modern building, but a remarkably fine specimen of street architecture.

Palazzo Corsini, contains some curious and valuable paintings; the specimens of *Carlo Dolce* are remarkably good of their kind.

Palazzo Capponi, of good architecture, by Fontana. The Capponi held a conspicuous place in the history of Florence.

Palazzo Gherardesca, anciently belonging to the historian of Florence, Bartolomeo della Scala. The garden is remarkably pleasant. The family claim to be of the stock of Count Ugolino, and a basso-relievo in the cortile represents his history.

Palazzo Rinuccini, built from the designs of *Cigoli*; contains a small but curious collection of pictures. *Andrea del Sarto*: two cartoons for the paintings in the Scalzi. — *Gozzoli*, a Madonna and Saints. — *Albertinelli*, a Madonna, may all be particularly noticed.

Casa Guadagna also has a good collection, amongst which are specimens of *Donatello*, of which so very few exist in private hands.

Casa Buonarotti. The house of Michael Angelo is one of the most interesting objects in Florence. The family still subsists, and has continued in dignity and ease; and with singular good taste, they have prided themselves on preserving the residence of their great kinsman inviolated; and it enables you to realise the hero of art and his times. Not merely is the internal arrangement retained, but a great portion of the furniture continues to occupy its original station. The

rooms open into each other, without any lateral communication: the first of the series is the saloon, where his own statue, by *Antonio Novelli*, is placed between the windows. Opposite to it is one of the only three oil paintings which can be ascribed to him with any certainty: a Holy Family. On each side of the room are five paintings, representing the most remarkable events of his life; and the ceiling, divided into fifteen compartments, is painted in like manner, with pieces relating to his history. The next room is his real studio. Here are seen some of the earliest specimens of his unrivalled talent; his boyish sketches, of which the finest is a Crucifixion, and a small Pietà, and his bust by *Giovanni di Bologna*, full of spirit and finely executed. Michael Angelo's mode of working was exceedingly characteristic. He would frequently start from his bed in the midst of the night, and rush into this studio; and in order to give himself light, he made a kind of helmet of pasteboard, on the top of which was a socket into which he used to fit a great tallow candle, and thus illuminated, he contrived to chisel away, working with his right hand; but when he painted, he used his left.

The third room is also a studio, with very good frescoes by his scholars, and a bust of his nephew, but not by him. The wooden "*armoiries*" stand unaltered, and many of his relics are shown,—his walking-stick, his slippers, his cup, and the like. It is fortunate, that they have escaped the diligence of collectors. Here also are kept many of his manuscripts, his letters, and his "ricordi," or journals. It was the custom of Florence for every body to keep such journals for family use, and they are yet extant in many families of great eminence, from the 15th century to the beginning of the 18th, containing mines of curious information, either neglected or imperfectly explained.

Casa Guicciardini, near the Palazzo Pitti, pointed out as having been the residence of the celebrated historian. It is now partly tenanted by our learned countryman, Mr. Millingen, by whom every Englishman visiting Florence is kindly received. Nearly opposite to it is *Casa Macchiavelli*, the house once inhabited by Macchiavelli: a tablet in the wall marks the fact, but the house has been so often altered that its original character is quite lost.

The *Casa di Dante*, anciently called the *Torre di Dante*, is upon the Piazza Santa Margherita: it has now no trace of antiquity, but the tradition is not improbable.

The house of *Amerigo Vespucci* stood upon the site of the Ospedale di San Giovanni di Dio: an inscription preserves its memory.

In the Borgo di San Jacopo is a house pointed out as being still the residence of a family who have occupied it from father to son for more than 800 years.

Casa Targioni contains the botanical and other collections of the justly celebrated naturalist, Targioni, and afterwards inhabited by Targioni Tozzetti, his scarcely less celebrated son. Here also are deposited the collections of Micheli.

The *Torre di San Zanobio*, which we have already noticed incidentally, was probably one of the earliest fortified towers of the nobles. It has been altered and Gothicised, but it is an interesting vestige of an early period of Florentine history.

We must now pass to the magnificent collections considered as the great attractions of Florence, and upon which so much of the European reputation of this noble city has hitherto depended. Of these the first is the

Galeria Imperiale e Reale.—Admission gratis, on every day except Sundays and holidays, between 10 and 2. When the stranger enters, the corridors and the tribune are open to him; but the other portions of the collection can only be seen in com-

pany with one of the keepers, who conducts the party round the apartments, which he unlocks as he proceeds, in the same manner as was formerly practised at the British Museum. This mode of inspection is of course sufficient only to those who visit the collection out of mere curiosity. Those who wish to examine it in detail must apply for permission to the Director, and it is always readily granted. In every respect, the liberality of management of the Florentian collections is most praiseworthy.

The fine building, *the Uffizii*, in the upper story whereof this most celebrated collection is deposited, was erected by Cosmo I., for the purpose of containing the public offices or tribunals. Cosmo having dislodged the feeble shadows of the ancient Republic (some of which nominally existed during his reign) from the Palazzo Vecchio, it became necessary to provide another locality for the grand ducal magistracy; so that this sanctuary of the fine arts was, so to speak, the funeral monument of democracy.

Vasari was the architect, and in this art he appears to much more advantage than as a painter. The prevailing order is the Italian, or modern Doric. The compartments are remarkably well disposed, and the whole elevation unites much grace with steadiness and solidity. In its form, it consists of three sides of a lengthened parallelogram, resting below upon a noble loggia, producing a scenic effect, so often seen in the compositions of Piranesi.

Yet, in viewing this fine structure, it is unpleasant to recollect the insolent disregard of private rights which accompanied its foundation. The site was previously covered with shops and habitations of the industrious classes, which were demolished, without any compensation, to their great detriment or utter ruin. The Grand Signor could not, in his most palmy days, have ventured upon such an act of injustice. It was begun in 1500, but not entirely completed as it now stands till the beginning of the last century. The building is in the form of a Greek Π, and the gallery, properly so called, or the suite of corridors in the upper story, was built by Cosmo exactly for the same purpose as the gallery of the Louvre; that is to say, to enable the sovereign to pass from palace to palace without descending into the streets of his metropolis. This, however, was a bolder attempt, as the Palazzo Pitti is separated from the Palazzo Vecchio by the river, and by a much greater distance than the Louvre is from the Tuileries, being in length more than half a mile. This covered way, or corridor of communication, which opens into the western gallery, is Vasari's work, and was completed in five months. Where it is needful, it is carried over arches: and, when you look on it from the windows of the Uffizii, the roof of the gallery may be seen winding its way downwards, over the Ponte Vecchio, until it is lost amidst the buildings of the Oltr' Arno. As might be expected, no attention whatever was paid to the rights of property during its construction. Houses or parts of houses were knocked down and demolished, just as they were wanted; and in the line which this corridor takes, you may often enter rooms most awkwardly and inconveniently curtailed by this species of tunnel above ground, suggesting the idea of the most gloomy and suspicious despotism.

The original collections of the Medici family were dispersed at various periods, and lastly when their palace was plundered after the assassination of the mulatto Duke Alessandro, in 1537. Cosmo I., however, recovered many pieces which had belonged to his ancestors, and he is to be considered as the founder of the museum, in which he was much assisted by the advice of Vasari. His successors ren-

derd it that which it now is. Most, however, was done by Ferdinand I. and Cosmo II. Of the spoliations which the gallery sustained from the French, it is unnecessary to speak, they are notorious; but it is less generally known, that, when the storm was impending, the Grand Duke, Ferdinand III., offered the entire collection to Mr. Pitt for the sum of 100,000*l.* Two circumstances prevented the completion of this bargain. The first was, that the Grand Duke wished to stipulate that he should be permitted to redeem the treasure, if he should be able to repay the purchase money. Upon this point, it is probable that an increase in the bidding would have induced the Grand Duke to release the imposed condition. But the real difficulty consisted in the lamentable fact, that no "demon" had yet whispered to John Bull to "have a taste;" nor would Mr. Pitt, at any period of his career, have considered such a proposal as worthy of the slightest attention from an English prime minister.

The lower stories of the Uffizii are still occupied by public offices; the collections are placed in the corridors and in the various apartments, twenty or more in number, which open out of them.

Ascending the lofty flights of stairs, you enter *The first Vestibule.* Here are appropriately placed the busts of the Medici family. The first impression, however, which the stranger will receive from them is not favourable, for, as they descend in lineage, they seem to get worse and worse in expression, from Cosmo I., sensible-looking, though hard, to the profligate and humorous buffoon, Gaston, in whom the family expired (1737); and as the sense decreases, so the wigs and finery increase; from the short, neglected locks of Cosmo, to the enormous and curled wig of the last representative of the line. Three of these busts, viz. of Ferdinand I. (d. 1609), Cosmo II. (d. 1621), and Ferdinand II. (d. 1669), are in porphyry. It is said that the art of working in this very hard and brittle material was, after many experiments, rediscovered by Cosmo I. No tool *would*, or, if the story be true, *will* touch it, except one composed of steel tempered in goat's blood: or, as some say, in a water distilled from certain herbs which Cosmo had cultivated in his botanical garden. It is hardly necessary to observe that this is one of the legendary traditions of art with which Florence abounds. *Ferucci*, the author of the statue on the column in the Piazza Santa Trinita, was the earliest modern who worked successfully in porphyry. There are some antique basso-relievos inserted in the walls, but not of any peculiar note.

Second Vestibule. — The *Florentine Boar*, and two noble figures of wolf-dogs, seated, and barking, full of animation, and considered as being amongst the best specimens of ancient animal sculpture. —Several fine statues larger than life. The best of these, called *Apollo Cælispex*, is a curious example of the extent to which the *restorations* have been carried in this collection; and if these admirable restorations are deducted, head, neck, and limbs will fall off, and the antique portion will be reduced to the trunk, the thick part of the right thigh, and the stump of the right arm. Yet such is the eager enthusiasm of archæologists, that the statue thus made up, has been treated as a valuable illustration of the Bœotian Bard, and scores of quotations bestowed upon it. As the image now exists, Apollo looks upwards, holding a torch, and hence it was considered as described in the second Pythian ode. Generally speaking, there is no collection where care and caution are more required than in this gallery. When it was formed, the Italian artists had acquired the happiest skill in imitations. Antique remains were not considered as they now are, objects of a species of devotional study, but merely

as ornaments; and any object which, when restored was beautiful or pleasing, was admitted without hesitation. With the exception of the Niobe group, and a few others, there is hardly a statue in this museum which must not be carefully examined before it be admitted to be that which it seems.

Adrian, Trajan, Augustus, statues larger than life; all possessing great merit, and particularly the latter, of which, however, the head is unfortunately modern.—Many busts of which the names are unknown.

The *Corridors.* These are splendidly decorated with paintings. The vaultings of the eastern gallery are painted with arabesques, somewhat in the style of the Loggie of Raphael, or, perhaps, more of those in the Palazzo del Tè at Mantua, and are yet very fresh and bright. The artist is not certainly known, but the better opinion seems to be, that they are by *Marco da Faenza,* whose "bravura" in this style is much praised by Vasari. In the western corridor, and the southern, by which the two others are joined, the subjects are taken from the biography and history of Florence. Each corridor has also a frieze of portraits, begun by Cosmo I., who employed a tolerable artist, *Cristoforo Papi,* to copy the collection of Paolo Giovio: his successors continued it, and the series now numbers 533. It includes very many men of letters and authors, whose portraits are not easily found elsewhere; but they have little merit as works of art. The whole space is employed both as a picture and a sculpture gallery. The paintings, of which the more important are of the early Tuscan schools, were principally collected by or under the directions of Vasari, who advised Cosmo I. to keep them together as illustrations of the history of art; and the collection is worthy of notice as being the earliest formed as an object of instruction and curiosity. Amongst the vast number of these pictures may be noticed—*Cimabue,* Saint Bartholomew. *Giotto,* Our Lord in the Garden. *Filippo Lippi,* a Virgin and Child supported by Angels. *Ghirlandaio,* the Adoration of the Magi; a brilliant but odd picture, and rather overcrowded. *Coppi,* Berthold Swartz in his Laboratory, employed upon the making of gunpowder: a good picture, and very remarkable in its details. *Angelico da Fiesole,* two good specimens of this early master; both representing the Virgin and Child in the centre, and Saints around. But the finest by this master is kept in a press near the entrance. The custode will open the press if asked to do so.

Amongst the sculptures, the series of busts of Roman emperors is almost unrivalled, extending from Cæsar to Constantine. Of many, there are duplicates and triplicates. The following are very deserving of notice:—*Caligula,* highly finished and characteristic. Busts of this Emperor are very rare. *Nero,* as a child and as a man. The youthful, almost infantine, head, is not only tender in form, and delicate in feature, but is sweet in expression; and in the cruel and hardened man, a resemblance may be traced to the once ductile child, affording an interesting and striking lesson. *Otho,* considered by Winkelman as the finest of its class, having also, like that of Caligula, the merit of scarcity. *Vitellius,* evidently a most true likeness, big and burly, almost approaching to caricature. *Vespasian,* also true to nature, and not at all embellished. It may be remarked that in these busts, which were intended to be portraits, the Græco-Roman artists rarely, if ever, attempted to idealise the resemblance. *Nerva:* the preceding remark is particularly applicable to this bust, in which the countenance is quite overshadowed by that nose which is emphatically termed Roman: he is remarkably like Cuvier. *Trajan,* three busts, one colossal. *Adrian,* one of very fine workmanship, with an

ample beard, another beardless. *Marcus Aurelius*, four busts, representing him at different periods of his life, and with various proportions of beard. *Commodus*, rare, in consequence of the destruction of his portraits and monuments. *Septimus Severus*, two busts, both fine. *Caracalla*, evidently a most unflattering honest likeness, of excellent workmanship. *Alexander Severus*, two busts, very rare. *Maximin*, very characteristic of the bold barbarian. *Philip*, tolerable workmanship. *Constantine*, a strong likeness; and, as might be expected, the workmanship shows many symptoms of the decline of art, and yet it is not so indifferent as might be expected from the era to which it belongs.—"None of these heads," observes the pitiless Forsyth, "are absolutely entire: most of their noses and ears have been mutilated; indeed, such defects were common even in ancient galleries: —

"Et Curios jam dimidios, humeroque minorem
Corvinum, et Galbam auriculis nasoque carentem."

JUVENAL.

"An imperial nose may, however, be always authentically restored, as it appears on coins in profile."

Amongst the other sculptures, the following may be distinguished: — The Bacchus and Faun of *Michael Angelo;* exceedingly fine, and of which the following story is told by Wright, a very intelligent traveller, who visited Florence somewhat more than a century ago. "When Michael Angelo's reputation was raised to a great height, his adversaries, envious of his fame, had no other way left to lessen it, but by comparing his works with the antique, endeavouring to show how far he fell short of the ancients; he took a resolution of putting the skill of his judges to the test, and made this Bacchus and Faun. When the work was perfected, he broke off the right hand which holds a cup, and laid it by in his closet; the rest of the figure he buried, and let it lie some time in the ground. At a proper opportunity, workmen were ordered to dig, as for other purposes, in another part of the ground, and to carry on their work so, that they must of course come to the place where the statue was hid. They did so, and found it; and, by direction, talked of it in such a manner as that it might come early to the ear of some of his adversaries, who were not long in going to view the new discovery; and when they had cleared the earth from it, they found a fine group of a Bacchus and Faun, all entire, except one hand, which was wanting to the Bacchus. They judged it straight to be antique, and a fine antique too. The discovery was soon noised about, and among the rest that flocked to see it, Michael Angelo came himself: he was not so loud in his praises of it as the rest were. It was a "bella cosa," a good pretty thing. "Well," says one of them, "you can make as good a one no doubt." He played with them a while, and at last asked them, "What will you say if I made this?" It may be easily imagined how the question was received. He then only desired their patience while he stepped home, as he did, and brought with him the hand he had broken off, which, upon application, was found to tally exactly with the arm. It was broke off in the small part of the arm, just above the wrist, where the seam is very visible."

Melpomene and Clio.—A very curious specimen of Græco-Roman sculpture of the 5th century, in the very last era of expiring paganism, possibly executed for the private oratory of some of the Roman patricians, who adhered to the ancient worship after its legal proscription. From the inscription, in a character almost approaching to Gothic cursive, we find that the sculptor's name was Atticanus.

David as the Conqueror of Goliath, by *Donatello.* The same subject is repeated by him in another and finer bronze.

Urania — at least so called, for the emblems, the globe and compasses which she holds, are modern additions or restorations. The drapery is remarkably fine.

Hall of Niobe and her Children.—Of all the fine specimens of sculpture, none are, however, more interesting than the many figures which compose the group of *Niobe* and her children, and which are now all placed in one room. There is no artifice or strain in the figures. They are noble, simple, full of emotion and action, and extremely touching and beautiful. They were dug up at Rome, some time previously to 1583, in the vineyards and garden grounds adjoining the highway near the Porta Maggiore. Mr. Cockerell has most ably shown that they must have been originally arranged in the tympanum of a temple; but this of course was only the case when in their first position, and not when they had been transported to Rome; yet it has been asserted that they are sculptured in Carrara marble, in which case they must have been of Italian workmanship. The dissertations upon these figures have been endless. By some they have been supposed to be the identical statues by Scopas which Pliny describes. They are unquestionably the pride of the gallery. They were deposited in the Villa Medici, and brought thence in 1775. The saloon in which they are placed is a fine apartment, but it is not well lighted for sculpture, nor are the statues well arranged. Forsyth says,—

"I saw nothing here so grand as the group of Niobe; if statues which are now disjointed and placed equi-distantly round a room, may be so called. Niobe herself, clasped by the arm of her terrified child, is certainly a group; and, whether the head be original or not, the contrast of passion, of beauty, and even of dress, is admirable. The dress of the other daughters appears too thin, too meretricious for dying princesses. Some of the sons exert too much attitude. Like gladiators, they seem taught to die picturesquely, and to this theatrical exertion we may, perhaps, impute the want of ease and of undulation, which the critics condemn in their forms."—*Forsyth's Italy*, p. 42. Yet in spite of this criticism, the highest merit must be assigned to them.

The Tribune.—This very sumptuous apartment, completed by Cosmo II. in 1610, was originally built by Francesco I. as a cabinet of miscellaneous curiosities. Amongst other objects, his curious collection of astronomical instruments was here deposited; and an aperture (now closed) in the cupola admitted the rays of the sun upon a meridian line in the pavement. Here was also his rich collection of medals and gems. The cupola is beautifully incrusted or inlaid with mother-of-pearl, the pavement is of rich marble, the whole has a consistent character of palatial luxuriance; — and, when travellers blame the apartment as not being properly planned or ornamented, in accordance with the treasures which it now contains, they just forget that it never was intended to receive them.

The presiding Deity of the Temple, the great object of worship to the votaries of the fine arts, the *Venus*, purchased by the Cardinal Ferdinando de' Medici, was originally in the Medicean villa at Rome. The statue was not deposited in this gallery till 1677, together with the "*Arrotino*" and the "*Lottatori.*" The time and place when and where the Venus was discovered, is not satisfactorily ascertained; some authorities say in the baths of Nero, others at Tivoli. Of the exquisite beauty of this relic, it is unnecessary to speak. When discovered, it was, as appears by close examination, broken into thirteen or fourteen pieces. This act of destruction must probably be charged to the early Christians, who, following literally the precepts given to them,

thought it their duty to extirpate idolatry. Much praise is due to the skill of the artists by whom Venus has been so well restored. Both her arms are confessedly modern, together with portions of the body, and the accessories. Scopas, Phideas, and Praxiteles, have respectively been the reputed authors of the statue, but the ancient repetitions and the general style lead to the supposition that it was probably executed in the age of Adrian, like the Apollo Belvidere. The inscription on the base, ascribing the statue to Cleomenes the son of Apollodorus of Athens, is entirely supposititious. Judging from the form and manner of the letters, it was apparently engraved in the 16th century, and it is very probably a *scherzo* of the court of Leo X. The plinth upon which the characters are engraved is so cleverly joined to the base, that it requires a very close examination to detect the juncture. There is not the slightest ground for assuming that it was copied from an ancient inscription; nor indeed could it have been written by any one conversant with the Greek tongue. On the other hand, we must not stigmatise the inscription as a forgery. Both in Italy and in Germany, these imitations of the ancients were practised by artists and literati merely as amusements, and without any intention of deceit, however much they may have misled posterity.

The *Wrestlers*, or *Lottatori*.—Perhaps to be reckoned in the highest class of art, if the great merit of art be a true, un-ideal, and yet not degraded representation of nature. The animation and spirit of the figures can only be equalled by the strict anatomical knowledge displayed in the details, and the mechanical skill in the execution of the group.

The *Arrotino*, or *Aguzza Coltelli*, also most remarkable for its faithful representation of nature. The strange and constrained, yet most cleverly managed action of this figure, gives it great originality. The conjectures as to the meaning of this statue are whimsically numerous and contradictory. Some say that he is whetting his knife: others deny the fact, and allege that he does not even think about it; and amongst those whom it has been thought to represent —Accius Navius—Cincinnatus,—the Scythian employed to flay Marsyas,—the slave who discovered the conspiracy of the sons of Brutus,—the like of Cataline,—Manlius Capitolinus, &c., have all received the patronage of ingenious antiquaries. Cosmo I. bargained for it at Rome, but he refused to give the sum of 800 scudi, the price asked by the proprietor; and it is supposed that the purchase was afterwards completed by his son, Cardinal Ferdinand. The marble is singularly transparent, approaching to alabaster.

The Dancing Faun. — An admirable production of ancient art. Head, arms, and other portions are from the chisel of Michael Angelo: but so completely in the same spirit as the original fragments, that, were not their origin known, the whole might be considered antique.

The *Apollino.* — In the same style as the Venus de' Medici, and offering the same species of excellence. This beautiful statue had lately a sad mishap by the falling of a picture above him, which nearly demolished Apollo, as well as a brace of virtuosi; but the fragments have been so well put together, that the damage is hardly visible. The choicest paintings of the collection are deposited in the Tribune: the chief are the following.

Michael Angelo. — The Virgin presenting the Infant to St. Joseph, (painted in a circle). A picture of singular importance, being one of the three recognised easel pictures of this master, and as such most highly valued by his contemporaries. It is particularly described by Vasari; and, by the way, the *certificates of origin* so often given

by this writer afford such a testimony as cannot otherwise be supplied. Of course one specimen whose parentage is certain, is worth a host of those which are of dubious lineage. The composition of this picture is more skilful and strange than pleasing, the action is harsh and violent, and the drawing of the anatomy so distinct, (as seen in the arms and elbows of the Virgin for instance), as to be quite ugly. The colouring also is remarkably hard and unnaturally ruddy, and the entirely naked little figures introduced in the back-ground, and who have no reference to the subject of the picture, seem merely placed there to show the artist's skill.

Raphael. — A Portrait, a Florentine lady, name unknown. There is great truth and accuracy in this early and delicately painted picture. The gentleness of expression, and the happy turn of the neck and bosom, are unrivalled. It has unluckily suffered much by cleaning and repairs.

Raphael. — A Holy Family, commonly called *La Madonna del Cardellino*, beautiful in composition, and sweet in expression. Vasari considers it as remarkable also for the truth of its colouring. This picture was painted in Florence by *Raphael*, for his friend, Lorenzo Nasi, whose house being destroyed by the "smottamento" of the Monte S. Giorgio, the picture was buried in the ruins, but, taken thence, it was carefully joined, as is now seen. It has been most unmercifully cleaned and repainted, but it yet beams with Raphael's genius; perfect tenderness and affection in the Virgin, intent upon the infants, yet not absorbed in them. The landscape in the distance, as well as the flowers in the foreground are beautifully touched.

Raphael. — A Female Portrait, which bears the date of 1512. The colouring is remarkably warm, and as it rather differs from Raphael's usual tone, some connoisseurs have attributed it to Sebastian del Piombo, but apparently without the slightest pretence or foundation. There is much doubt as to whom it represents, but the best opinion seems to be that it is the portrait of one of Raphael's mistresses, and her features can be traced in the Madonna di San Sisto; but it does not appear to be the female usually called the *Fornarina*. It is truly a charming picture, so free and bold in its execution, and yet so minutely finished, that Mieris, in his smallest pieces, does not exceed the delicacy (for example) of the fur tippet thrown across her beautiful shoulders. Amongst other remarkable peculiarities in this exquisite work of art, is the manner in which it is heightened by gilding, not merely in the ornaments of the dress, but even in the hair.

Pope Julius II. — A very fine, simple, and penetrating head — the picture most carefully painted, the colouring rich and deep. It is merely a repetition of that in the Pitti palace (p. 571.): at Florence no one doubts but that *both* are originals. Those who are competent judges must decide.

Raphael. — Saint John preaching in the Desert. The authenticity of this picture, of which there are many repetitions, has been most unnecessarily doubted. But its beauty, as well as the circumstance of its being painted in *tela*, while the others are or were on wood, prove this to be the celebrated San Giovanni which *Raphael* painted for Cardinal Colonna, and which he gave as a fee to his physician, Messer Jacopo, who had attended him in and cured him of a dangerous illness. Yet many parts want *Raphael's* touch; and the whole wants his better and holier feeling: the figure has all the blooming beauty of youth in the form, but the countenance has a stubborn and almost an animal expression. It has been included in the Medicean gallery since 1589.

By the side of these pictures hangs

a Holy Family, a not unpleasing picture called a *Raphael*, but which, according to Passavant, is by some other artist, perhaps by *Franciabigio*. Wagner contests the point, and considers it as a good picture, and a real Raphael.

Titian.—The Venus, so called, but supposed by some to be the portrait of a mistress of one of the Medici. Chiefly remarkable from the beauty with which the figure is relieved, or rather relieves itself, from a white linen and light background. — A second Venus, considered as rather inferior to the first. Both these pictures belonged to the Casa Rovere, and were inherited by Ferdinand upon the extinction of that family. — Portrait of Monsignore Beccadelli; a fine, simple, expressive portrait, vigorous in design and in colouring, wearing a square trencher cap on his head, and holding in his hand a Brief of Pope Julius III. Beccadelli was Archbishop of Pisa, and tutor to the young Cardinal Ferdinand de' Medici. When Beccadelli was nuncio at Venice, and *Titian* painted this portrait, he was in his 75th year.

Guercino.—A Sibyl, very fine; noble in expression and action. — Endymion Sleeping.— Very inferior to the above.

Fra' Bartolomeo. — Two noble, grand figures, of the Prophets Isaiah and Job; the latter holds a scroll, with *Ipse erit Salvator meus*, — larger than life, and most impressive in dignity.

Daniel da Volterra.— The Massacre of the Innocents; full of figures and beautifully drawn, horrible from the truth of its painful subject, bought by Leopold I. in 1782.

Andrea del Sarto.—Madonna and Child, between St. John the Evangelist and St. Francis, called la Madonna di San Francesco, and considered his *chef-d'œuvre*. Very grand and fine picture. The Virgin, in the simple and beautiful character of the head and dress, very like the Madonna del Sacco. The Saints, noble figures, and the Angels below the Virgin, graceful and beautiful. This is considered the finest of the many fine works of this master, whose *chefs-d'œuvre* are at Florence, and whose merits can only be appreciated in his native city. This is also the case with *Fra' Angelico* and many others.

Andrea Mantegna.—Three pictures; the Circumcision, the Adoration of the Kings, the Resurrection. The figures small, and most finely and carefully finished, curious also from the age of the pictures.

Pietro Perugino. — The Virgin and Child, between St. John the Baptist and St. Sebastian; a very simple and beautiful composition and fine expression. The background is a grand architectural scene, carefully painted in stiff perspective.

Luini. — Herodias receiving the Head of St. John. Much like Leonardo da Vinci, and as careful and delicate in execution as if studied with the greatest care.

Correggio. — The Virgin kneeling in adoration before the Infant, who is sleeping on a portion of her drapery. Singular design, and full of tenderness and devotion in the expression of the mother. Given by the Duke of Mantua to Cosmo II. in 1617.— The Virgin and Child, in Egypt, a beautiful picture, and painted by *Correggio* at the age of 20. — Head of St. John the Baptist in the Charger. —Head of a Child, larger than life, and painted on paper.

Guido, a Virgin in Contemplation, half length, and seemingly studied from the statue of Niobe.

Van Dyck. — Two fine portraits, one of Charles V. on Horseback, armed; over his head an eagle holds a crown of laurel, an animated and princely portrait.

Amongst the *Tuscan pictures*, arranged in two rooms, some of the finest are: — *Artemisio Lomi*, Judith striking off the Head of Holofernes; with such horrible reality, as to render

it almost certain that the artist must have painted from nature.

Ridolfo Ghirlandaio. — San Zanobio raising a dead Child; a most marvellous picture, in the excellence of each individual figure, in the grouping of the whole, and in the fulness with which the story is told. — Its companion is the Translation of the Body of the Saint, which gave rise to the miracle commemorated by the columns near the cathedral. The first of these pictures is, perhaps, hardly excelled by any work of Raphael. The expression of the head is exquisite.

Mariotto Albertinelli, the Visitation of St. Elizabeth. The two noble figures of the Virgin and St. Elizabeth approach, in dignity of style, to Fra. Bartolomeo, with whom Albertinelli was in early life a fellow student and a friend, and they unite the richness and depth of colouring of the Venetian painter to the beauty of the Florentine school of design, and to an expression which is all that can be desired.

Frate Angelico da Fiesole. — Sposalizio and Assumption of the Virgin: most carefully drawn, and interesting pictures, full of figures. In the second, the corpse of the Virgin is seen extended on a bier; above the body is a glorified figure of our Lord, blessing the corpse, and holding a small figure, allegorically representing the soul of the Virgin, in his arms. The Apostles, standing round, have each a flame of fire, as on Pentecost, on their heads.

Andrea del Sarto. — St. James and Two Children in the dress of Penitents. The action of the Saint pleasing and affectionate, taking one child under the chin, and the attitude of the child caressed, simple and reverential.

Pontormo. — Cosmo il Vecchio, admirably drawn and richly coloured. In the *abito civile* of a noble Florentine citizen, with a red velvet gown and berretta. Before him is a laurel, branching into two stems, one of which is cut down, whilst the other is flourishing; alluding probably to the fate of his two sons, Giuliano and Lorenzo.

Vasari. — Lorenzo de' Medici, one of the best works of this master. It may be called an historical composition. Vasari made up the portrait, not merely in countenance but in costume, from the best contemporary paintings and drawings which he could find; and he has managed to give a remarkable character of truth to his work. There is a strong family likeness between the old man — for the Magnifico is represented at an advanced period of life — and his father Cosmo. About the figure are many allegorical accessories, of which it might have been difficult to guess the meaning, had not the interpretation of the enigma been furnished by the artist himself. Lorenzo leans his hand upon a species of pilaster against which is a very grotesque head, representing (as Vasari informs us) Falsehood biting her own tongue. Another pilaster, with a head thrown quite backwards, and a vase standing upon the forehead thereof, still more perplexingly signifies Vice conquered by Virtue. An antique lamp burning, denotes the illumination which Lorenzo's successors received from his virtues.

Alessandro de' Medici, the first Duke of Florence, also by *Vasari*, is equally abundant in its recondite meanings. Of these it may be sufficient to notice that his seat has three legs, as a perfect number, each leg being composed of three *terms*, whose arms are amputated, to represent that the people have neither arms nor legs: certainly not inappropriate, considering the servitude to which Florence had been reduced. In the centre will be discerned a head, with bands issuing from its mouth, to show how the Republic was bridled by the strong castle erected by the Medici (see *Fortezza Basse*); and the red drapery cast upon the seat indicates the shedding

of the blood of those who were opposed to them. No stronger proof can be given of the complete slavery to which the Florentines were reduced, than the elaborate manner in which Vasari describes the meaning of these emblems of national degradation. The swarthy complexion, and thick lips and black crisped hair, testify the negro blood of Alessandro's mother, a slave, as we have before observed.

Bronzino. — Eleanor of Toledo, wife of Cosmo I., less than half length: a fine countenance, finely painted.

The dissolute Bianca Capello, mistress and wife of Francis I., a delicate and almost fascinating countenance, but also exhibiting somewhat of the embonpoint described by Montaigne. In the background is an allegorical group of which the subject is not clear. It is called the "Dream of Human Life."

Fra' Bartolomeo.—The Virgin and Child, on a Throne, surrounded by several Saints and Protectors of the city of Florence. In front is Sta. Reparata, with a palm branch. One of the most dignified and noble designs of this great artist.

Leonardo da Vinci.—The Adoration of the Three Kings, a mere sketch, very interesting as showing the first design, and the simple and dignified commencement, of this great man.

Bronzino. — The Descent of our Saviour into Hades; considered the *chef-d'œuvre* of Bronzino. The skill and science with which the almost innumerable figures are drawn, can scarcely be excelled by Michael Angelo. Colouring and design are equally excellent; it was brought into the gallery by the late Grand Duke Ferdinand III. from the church to which it belonged.

By the same hand are two sweet Portraits of Children, the Princess Mary and the Prince Garzia, son and daughter of Cosmo I.: they are full of life and intelligence, clever and droll.

Amongst the *Venetian school*, in two rooms: — *Titian*, Francesco Maria della Rovere, Duke of Urbino, and Eleanor his wife, two noble portraits. The plate armour of the duke is as brilliant and splendid as the polished metal itself; the countenance severe and noble, that of the Duchess is pleasing, dignified and simple; her dress distinguished by its richness, the colouring transparent and pure. The sceptre or mace before the duke, upon which are the keys and tiara, denote that Urbino was held as a fief of the church. The horizontal lights are singularly managed. Through the window, behind the duchess, is a beautiful snatch of landscape.

Titian.—Giovanni de' Medici, painted after the death of the original. The countenance is marked by severity, extreme sagacity and acuteness, and well deserves the study of the physiognomist. The helmet and cuirass shine as if reflecting the light of the sun. The tints of the flesh are not so lively as usual, showing how much Titian depended upon copying the actual nature before him.

By *Titian* also — Catherine Cornaro, Queen of Cyprus, not, as is commonly said, in the character of St. Catherine, but simply with a representation of the wheel in the background, as a species of *rebus* denoting her name; in the full Greek dress, a gemmed crown upon her yellow hair, equally splendid in the colouring of the drapery, and pure and transparent in the tints.

Bassan.—His own Family: a large party, all engaged in playing on various instruments, and singing. Titian and his wife are introduced in the background: a natural, simple, and highly interesting picture; no attempt at flattery, but as much *truth* in countenance as in costume.

Paul Veronese. — Esther before Ahasuerus, a rich and grand picture, full of fine figures.

The Annunciation.—Very elegant in design.

Giovanni Bellino.—A Descent from the Cross, in brown. The heads very fine in expression, though the drawing is stiff.

Morone.—A fine Portrait in a Spanish Dress, called by some, but erroneously, St. Ignatius: the expression and colouring good.

Giorgione.—Portrait of the General Gattamelata, attended by his Page. It could not, by the dates, have been done from the life, and it is damaged; but interesting as the portrait of such a man.

Autograph Portraits of Painters, filling three spacious rooms, and considered amongst the chief ornaments of the gallery.

The first idea which strikes the spectator is, that it is singular that so many painters should have had the fancy of thus sitting to themselves; the second is, that it is strange they should all be so nearly of a size,—but this equality was occasioned by their being cut and altered to fit the apartments of the Pitti Palace, where they were first placed. The collection was begun by the Cardinal Leopold de' Medici, and has been continued without intermission to the present time. Amongst the most striking are the following:—

Raphael. — A beautiful young head, and charming in the execution.

This very remarkable painting was executed in 1506, when he was about twenty-three years old; and it is supposed that he left it with his relations at Urbino as a remembrance. The hair is chestnut-brown, and the eyes dark. M. Von Rumohr, who has written very learnedly on the subject of Italian art, says, that the hair *was* flaxen and the eyes *were* blue, but that they have changed colour in consequence of having been repainted. Passavant denies the fact, and the Italian artists almost laugh at the theory: there is, however, some puzzle about the matter. There is a touching expression of melancholy in the countenance.

Giulio Romano. — A striking portrait on paper, in black and red chalks; so well done as to produce the depth and effect of an oil painting.

Masaccio. — Head extremely like those introduced into his frescoes, both in costume and character, and displaying great genius.

G. Bellini. — Also most characteristic of his style; small, and with a large red coif.

L. da Vinci. — A fine, dark, old head; esteemed one of his best and most carefully painted works.

M. Angelo. — In a flowered dressing gown; but not really supposed to be by himself.

Titian, Tintoret, and *Bassan.* — All are fine portraits of old men.

And. del Sarto. — Executed just before his death, at forty-two years old; much esteemed.

Pietro Perugino.—One of the most remarkable in the collection for its beauty and originality.

Parmigiano. — Interesting and peculiar.

Guido. —A Flemish-looking head, in a large round hat; not what you expect as his portrait.

Guercino. — Honestly showing his own squint, whence he has his name; well executed.

Domenichino. — Simple and interesting portrait.

Annibale Caracci. — Five portraits, all very intelligent-looking, especially the two profiles.

Vandyk. — Head much turned over the shoulder; very well done.

Rembrandt. — Two portraits, one very old, the face mapped over with wrinkles; the other middle-aged; both fine.

Gerard Dow. — A beautifully finished picture; the artist with a hat on, holding a skull in one hand, and looking out of a window: the accessories beautifully painted.

Quintin Matsys and his Wife.—Interesting in costume, and pleasing in expression.

Sir Godfrey Kneller. — In an immense wig and full dress, like the men he used to paint.

Alessandro Allori (Il Bronzino).— Very good; so also *Christoforo Allori*, the second Bronzino. In different styles, but all first rate, are *Mieris*, *Antonio More*, *Gerardson*, *Hondhurst*, and *Albert Durer*. The English painters are *Jacob More*, *Reynolds*, *Northcote*, *Harland*, *Hayter*, *Brockedon*, and the very respectable and worthy gentleman, who on the frame is designated as "*Princes Hoare*." When he first came to Florence, he received an unexpected honour. Having written his name *Prince Hoare* in the hotel book, he was immediately saluted as "Il Principe Hoare," and charged accordingly.

These are some of the many very interesting and peculiar works which fill three rooms, of which the walls are thus closely covered by the *autograph* portraits of painters,— well known, little known, and unknown.

Of the works of foreign artists, there is a large but by no means a first-rate collection. Some of the best are by

Holbein. — Several fine portraits, interesting from the individuals they represent — such as Sir Thomas More, Zuinglius, &c.; one, of Richard Southwell, is particularly fine from its accuracy, simplicity, and truth.

Rubens.—Eliz. Brant, and Helena Forman, two of his wives. The first a very fine, carefully painted, and beautiful portrait, though of a woman neither young nor handsome; the second not so carefully painted, but of a far prettier person.

Elzheimer. — Ten little pictures: Abraham and Isaac, St. Ann and the Virgin, &c.; very pleasing and peculiar, full of nature, and most highly finished.

Mieris. — The Charlatan.

Van Slingeland.—The Soap Bubble.

Netscher and *Mieris.* — Their own Families.

Netscher. — The Player on the Lute.

Sneyders. — Boar Hunts.

The French school in particular, is badly represented. The *Claudes*, if *Claude Loraine* is to be considered as a Frenchman, for here he is ranked as a *Tedesco*, are few, small, and poor. Two portraits by *Favre* are interesting; Alfieri, with the most remarkable expression of puppyism and egotistic vanity; and the Countess of Albany. Some lines in Alfieri's handwriting are pasted behind the picture.

Hall of the Hermaphrodite. — The statue from which this hall derives its name may be termed a semi-antique, about half its bulk being a skilful restoration. It was purchased by Ferdinand II. as part of a lot containing thirteen more pieces, for which he paid 2,000 crowns. — Ganimede. A torso converted into a very beautiful entirety by Benvenuto Cellini. Head, arms, feet, and the eagle, are from his chisel, and of exquisite beauty. — Infant Hercules. A singular and fine conception, in which the strength of the giant is expressed in the infant form. — Cupid and Psyche. A very beautiful group: the heads of the figures are so close to each other, that there must have been much mechanical difficulty in the execution. — Torso of a Faun. Considered by some as superior to that of the Belvedere.

Busts. — Brutus. — Left unfinished by Michael Angelo; but, like all his sketches in marble, wonderfully effective. Beneath it is engraved: —

"Dum Bruti effigiem sculptor de marmore finxit,
In mentem sceleris venit, et abstinuit."

To this an English traveller, Lord Sandwich, replied, in the innocent and fashionable republicanism of the day: —

"Brutum effinxisset sculptor, sed mente recursat
Multa viri virtus, sistit, et obstupuit."

Above the Brutus is a *mask*, the

head of a satyr, said to be the first production of Michael Angelo, at the age of fifteen years. — Alexander the Great. Colossal, and of a noble expression. — Berenice (or at least supposed so to be). The head-dress is very singular. — Machiavelli, evidently an excellent likeness; the artist is unknown.

Cabinet of Modern Bronzes. — The Mercury of *John of Bologna.* One of the finest statues of its era. So completely is the description of Shakspeare embodied in this work of art, that some have supposed he must have seen it; his fondness for Italian subjects, and his familiarity with Italian literature, having suggested the theory that, at some period of his life, he visited Italy. At all events, taking the statue and the poetry in parallel, either production is of the highest intellect.

Benvenuto Cellini. — The bust of Cosmo I., considered by the artist himself as one of his finest works.

Ghiberti. — The sepulchre of the martyrs Probus, Hyacinthus, and Nemesius. — The trial piece, representing the sacrifice of Abraham, which obtained for him the order for the gates of the Baptistery.

Brunelleschi.—His trial piece, when competing for the same work, and which he did not obtain.

Donatello. — A very singular and beautiful statue, apparently allegorical, of a winged child. — David as the Conqueror of Goliath. This fine statue is historical. It stood originally in the cortile of the Medici palace; but when Cosmo was exiled in 1433, it was seized by the Signoria, and placed in the Palazzo Vecchio.

Andrea Verrocchio.—Another David. *Verrocchio* is said to have been the master of Leonardo da Vinci, and something of the pupil's style may be traced in the work of his instructor.

Cabinet of Ancient Bronzes — Containing some of the finest specimens of Etruscan art, belonging to this class, and which may be truly considered as national. The most remarkable is the Chimera discovered at Arezzo in 1554, and in the highest state of preservation: the tail, or serpent, alone is modern. The fragments of the original tail which were found with the image seem to have been lost. The goat's head is represented as dying; the lion's head showing fierceness and vigour.

"A mingled monster of no mortal kind;
Behind a dragon's fiery tail was spread,
A goat's rough body bore a lion's head.
Her pitchy nostrils flaky flames expire;
Her gaping throat emits infernal fire."
POPE's *Homer: Iliad.*

The hair of the mythological beast is treated in a very peculiar manner; hirsute and rigid. The workmanship is such as to show that it is not of a very remote period; but the entire similarity of the figure to the Chimera as represented upon the gold medals of Siphnos, proves that the artist strictly adhered to his mythological archetype, although he improved its style. It bears an inscription in Etruscan characters, exactly in the same letters found upon other monuments; but, like every thing connected with the language of this mysterious people, it is an inscrutable enigma.— A robed figure, discovered in the Valle di Sanguinetto, near the lake of Thrasimene, supposed to represent one of the Lucumons, or elective rulers of the Etruscan state: others have considered it to be Scipio Africanus. An inscription upon the border of the robe, as far as it can be read or guessed, gives the name of Metello. — Another of these most valuable and singular relics was found near Pesaro, in 1530. No statue in the collection has excited more antiquarian controversy. Some call it Mercury, Apollo, the Genius of Pesaro, or one of the Dii Præstiti. Others suppose it is a Bacchus; and if, as is said, the fragments of a vine stem were found near it, some support may be given to the conjecture: and Bembo adopted it in the inscription engraved upon the

pedestal: — "Ut potui huc veni, Delphis et fratre relicto." But although the attitude implies that the statue held a patera, still this is not certain, and the figure equally wants the long hair and female form characteristic of the deity. The base, attributed, but erroneously, to Ghiberti, represents Ariadne, and Bacchanalian figures. — Minerva, found also at that singular mine of Etruscan antiquities, Arezzo: very beautiful, both for beauty and costume. It is damaged by fire, supposed to be the result of a volcanic eruption.

Round the cabinet are presses, containing a vast variety of interesting objects: a few may be particularised.

Six Niellos by *Maso di Finiguerra*. It was from these works, that the art of engraving took its rise.

The animals which served as heads to Roman standards, amongst others, the eagle of the twenty-fourth legion.

Very many small statues of bronze.

Ivory dyptic of Basilius, consul A. U. 1295, or A. D. 542. This is a very curious monument, and which Niebuhr would have considered as *fatal*, for in Basilius the last shadow of the dignity expired.

A silver disk, representing Flaccus Ardabunius, consul A. D. 342.

A lamp representing St. Peter's Bark, a relic of primitive Christianity.

The waxen tablets containing the memoranda of the daily expenditure of Philip le Bel of France, about the year 1301. They are curious, as showing how Roman usages lingered through the middle ages. These tablets are oddly dispersed: other leaves are at Geneva and at Dijon.

The *Inscriptions*, which are very numerous, are arranged in classes by Lanzi: they thus, as it were, are formed into books, and their juxtaposition adds much to their interest and value. They are, of course, more intended for study than for hasty inspection. Many statues and sculptures are contained in the inscription rooms. The most striking are the following: —

A Priestess, fully draped.

Bacchus and Ampelos, nearly a duplicate of a smaller group at Rome.

Venus Urania: the remains of colouring may yet be seen in the hair and head-dress. Some consider this statue as next in beauty to *the* Venus.

Venus Genitrix or Euterpe: a fine statue, but much restored, and the restorations once or twice changed, to suit the denominations which have been given it.

An Isiac group of granite. A circular altar, pseudo-Egyptian, of the age of Adrian.

Six curious small sarcophagi, all intended for children; and a profusion of small statues and busts.

Sculptures of the modern Tuscan School. — Not numerous but very choice; principally from demolished or desecrated churches, or such as had been intended for sacred buildings.

Luca della Robbia. — Basso-relievos for the organ of the Duomo. Figures playing upon musical instruments; a personification (so to speak) of the 150th psalm, and very expressive.

Benedetto di Rovezzano. — Subjects intended for the chapel of San Giovanni Gualberto, taken from the life of the saint, most laboriously *undercut*.

Donatello.—Basso-relievos intended for an organ.

Tornabuoni. — One of his earliest productions.

Busts by *Nino da Fiesole.*— Portraits of Pietro de' Medici, and Rinaldo della Luna.

Michelozzi. — A statue of Saint John: the sculptures of this excellent architect are rare.

The small rooms or rather passages in which this portion of the

collection is placed, do not display the objects to advantage.

Egyptian Antiquities. — This collection was made in 1826. Before that period the museum possessed hardly any objects of this class. The present collection was principally formed by Nizzoli, the chancellor of the Austrian Consulate at Alexandria. The articles are generally in good preservation; but, as a whole, it presents little that is striking to those who have seen the British Museum.

Vases and Terra Cottas. — Greek or Etruscan. This collection also, though offering many objects worthy of attention, is not superior to the British Museum. The most important portion consists of those, 600 in number, which were found at Chiusi. They are black, with basso-relievos, rarely found elsewhere, and are certainly very interesting and valuable. In the same room are some fine specimens of the so-called Raphael's ware.

Medals. — This very valuable collection was in great measure formed about the time of Ferdinand II. by an Englishman, the Rev. Peter Fitton, a Romish priest, who quitted England during the Protectorate. He was a man of rare learning, not only in numismatics, but in other branches of archæology; and the collection has received repeated additions in every class since his time. Both the ancient and the modern coins and medals are strictly classed according to states and countries, without attending either to metal or size. This arrangement, suggested by Eckel, renders the collection more instructive, than when the medals are separated by metal or magnitude. The contents of the collection have formed the subject of very magnificent works, but it is by no means exhausted. The series of Imperial medals, extending to Constantine Palæologus, is remarkably fine. Perhaps, however, the most interesting portion to a foreigner are the Italian coins and medals, and which are rarely found to any extent out of Italy. The largest proportion of the medals of Vittorio Pisano and his school are highly interesting, not merely as works of art, but on account of the characteristic portraits which they exhibit, and the events which they commemorate. The series of current coins of the mediæval and modern Italian states is the most complete in existence, and has been continued to the present time. That of the gold florins of Florence is peculiar, for they began in 1252, and are the earliest specimens of gold coinage in Western Europe. They derived their name from the flower, the *giglio*, with which they are impressed.

Cabinet of Gems. — Lorenzo de' Medici took peculiar pleasure in this branch of art, both in collecting ancient specimens and in encouraging living artists. Of these, the most eminent was *Giovanni*, surnamed "delle Corniole," from the stone upon which he most frequently exercised his skill. Many specimens of his workmanship, as well as that of his contemporaries, are to be found in this collection. Several of these cinque-cento productions have been mistaken for antiques; and, generally speaking, there is no class which more frequently baffles the skill and tact of the virtuoso. A very few of the most valuable and singular may be indicated: — A series of busts, worked out of gems; amethysts, chalcedonies, and turquoises. — Imperial portraits on cameos; Vespasian, Tiberius, and Livia; Augustus and Galba, singularly characteristic; The Salian priests bearing their shields; Etruscan. — Antoninus Pius sacrificing to Hope, or, as some say, Julian sacrificing to the Moon, the largest cameo known. — Bellerophon and the Chimera — Pan and the Signs of the Zodiac, now ascertained to be modern, but which had previously betrayed the learned into various theories. — Savonarola, with an inscription describing him as a prophet and a martyr, by *Giovanni*

delle Corniole, and of exceedingly fine workmanship. — The Triumph of Cosmo I. after the siege of Sienna, a splendid cameo by *Dominico Romano*. — A Minerva, or at least an armed female figure, supposed to be Etruscan; upon the back is engraved "Christus vincit, Christus regnat, Christus imperat:" it was probably employed as an amulet in the Middle Ages. Cupid riding upon a Lion, by a Greek artist; the letters badly cut *in relief*.—Theano delivering the Palladium, a remarkable cameo. — A species of Shrine, containing the portrait of Cosmo I., made up of enamel and precious stones. — A Casket of Rock Crystal, with the Events of the Passion, engraved by *Vincentino* for Pope Clement VII. — Some fine Chasings in Gold, by *Giovanni di Bologna*, and others attributed to *Cellini*, or at least worthy of that artist. — A great number of vases of agate, jasper, sardonix, lapis lazuli, and other pietre dure.

The small apartment, or tribune, in which these gems are kept, has much beauty. It is supported by eight columns of alabaster and verd-antique, and the gems are contained in six presses, or cabinets.

Drawings and Engravings. — Very rich in productions of the Tuscan school in particular, and of Italy in general. In round numbers the drawings are now reckoned at 30,000; and this portion is continually increasing.

It requires special permission to examine the medals and drawings, and there is some little difficulty in obtaining it, except through the medium of the British minister.

Palazzo Pitti.—This splendid structure, now the residence of the sovereign, has, from its beginning, been most intimately connected with the fates and fortunes of Florence. It was commenced by Luca Pitti, the formidable opponent of the Medici family, and who, at one period, enjoyed the greatest popularity. This he forfeited by his plots against Pietro de' Medici in 1466. Most of those who participated with him in the conspiracy fled or were banished. — "Luca, though exempted from the fate of the other leaders of the faction, experienced a punishment of a more galling and disgraceful kind. From the high estimation in which he had been before held, he fell into the lowest state of degradation. The progress of his magnificent palace was stopped. The populace, who had formerly vied with each other in giving him assistance, refused any longer to labour for him. Many opulent citizens who had contributed costly articles and materials demanded them back, alleging that they were only lent. The remainder of his days was passed in obscurity and neglect, but the extensive mansion which his pride had planned, still remains to give celebrity to his name." — *Roscoe.*

According to popular tradition, the palace was intended by Pitti to vie with or surpass that of the Strozzi. When the latter was rising from the ground, Pitti boasted that his should contain the rival edifice within its cortile. Dates are said not to be entirely in accordance with this story; but there is some doubt about the real period of its commencement. Pitti employed *Brunelleschi* to give the designs, probably about 1440; but being left imperfect, it was carried on long afterwards by *Bartolomeo Ammanato*, who added the wings and finished the splendid cortile. Some other portions are of still more recent date, nor is it yet, and perhaps it never will be, completed.

The Medici came honestly by this residence; it was purchased by Cosmo I., 1559, from Giovanni Pitti, the great grandson of Luca, the founder; and has since become the permanent residence of the sovereigns. The exterior elevation, presenting a vast, extended, but not very lofty front, is in the true *Florentine* style; solid, massy, almost colossal. This was the character which *Brunelleschi* gave to

these edifices; and though *Ammanato's* portion is more decorated, still the main idea is consistently preserved. It is generally complained of that the aspect is more like a prison than a palace; and the rough, almost cyclopean masses of stone employed in the basement are too sternly strong for a palace, where ornament and finished beauty should prevail. If the raised slope of small loose stones, a bare waste, by which the palace is approached, were enclosed and paved, or planted, it would be a great improvement. The three orders are all of the kind of rustic work employed by Inigo Jones in the stairs of York House, though here, of course, on a much larger scale.

In the Cortile, which is also decorated by a fine and sparkling fountain, is a somewhat odd assemblage of sculpture. — Moses, by *Corradi*, surrounded by allegorical statues of Legislation, Charity, Authority, and Zeal; Hercules and Cacus; Hercules strangling the Lion; Ajax; and a basso-relievo of the mule, which, according to tradition, was commemorated by Luca Pitti in gratitude for the good service it performed in conveying materials.

The Cortile has an aspect of great magnificence, but the chief attraction of the palace is the collection of pictures, which, formed somewhat later than the *Galeria Reale*, has become, as it were, the favourite; and several of the finest pictures (including the Madonna della Seggiola) have been removed hither for its greater enrichment. The principal bulk of the collections of Cardinal Leopoldo de' Medici, and Cardinal Carlo de' Medici, are also here deposited. Ferdinand II. made many important additions in a very legitimate manner, by purchasing the best paintings then existing in the Tuscan churches. Taken altogether, it is a most fine and satisfactory collection. The number exceeds 500, and though *all* cannot be first rate, yet the number of the really excellent pictures is surprisingly great; none are bad, not one is a discredit to the rest; they are admirably arranged, and the larger ones have hinges on which to be turned to the light, so that they are particularly well seen. Perhaps, *all in all*, it is the finest existing in the *highest* branches of Italian art.

"There is one drawback, namely, that the specimens seem all to have suffered from over care. They have been cleaned to the very quick; and with whatever skill the operations have been performed, it is morally certain that, in such cases, somewhat of the original always goes; and that, like Sir John Cutler's celebrated silk stockings, which at length were darned into worsted, the time must come, when not one touch of the original remains." — *MS. Journal.*

In some of the most valuable pictures of this collection, the half-tints have entirely disappeared under these manipulations. This is particularly the case with some of the Raphaels, which have been so *improved* by each successive owner and custode that the artist would hardly know them again.

The palace is open daily from 9 to 3. No fees are expected by the keepers, and the rooms are conveniently fitted up with chairs and ottomans, so as to enable you to examine the pictures at leisure. No difficulties are raised, if permission be sought, to copy a painting; and altogether the gallery is conducted upon the principle of entire confidence and liberality. The vestibule contains some restored antiques, not of very high value, and a fine Bacchus by *Baccio Bandinelli*. The guard-room is a fine apartment with antiques (real or so called), and busts of Cosmo I., Ferdinand II., Ferdinand III., and Leopold.

The gallery, or show part of the palace, consists of a series of splendid apartments, the ceilings of the first five of which were painted in fresco by *Pietra da Cortona*, about 1640. Each of these is denominated

from the planet, which, according to the concetto of Michael Angelo Buonarotti (the nephew of the artist), was to denote one of the virtues or excellencies of Cosmo I. The allegories are exceedingly forced and elaborate, and not far off from absurdity, but the general effect is very rich.

Hall of Venus: so called by the rule of contrary, the allegory being the triumph of Reason over Pleasure. Minerva rescues a youth, under whom is figured Cosmo I., and conducts him to Hercules. — 1. *Lucas Cranach,* Eve, upon a dark ground: a good specimen of this rare master, and strongly contrasted with its Italian companions. — 2. *Salvator Rosa,* a fine and singular painting; allegorical, representing Falsehood by a man holding a mask. — 3. *Tintoretto,* Cupid, born of Venus and Vulcan: a very beautiful piece of colour. — 4. and 15. *Salvator Rosa,* Sea Views: both these fine pictures are of an unusual size and in an unusual style, bright and Claude-like. — 9. and 14. *Rubens,* two noble Landscapes. — 11. *Bassan,* the Martyrdom of St. Catherine; very excellent: the light proceeding from an angel is very fine. — 13. *Rosselli,* Triumph of David: a very lovely design. — 18. *Titian,* Portrait of a Lady in a rich dress, called the "Bella di Tiziano;" beautiful. This is perhaps the finest female portrait by this artist. — 30. *Feti,* Parable of the lost Piece of Money; fine.

Hall of Apollo.—The tutelary Deity of Poetry and the Fine Arts receives Cosmo, guided to him by Virtue and Glory. This plafond, being left unfinished by *Pietro da Cortona,* was completed by *Ciro Ferri.* Some of the finest pictures are: — 36. *G. de' Carpi,* Portrait of Archbishop Bartolini Salimbeni, a most purely Italian countenance. — 38. *Palma Vecchio,* the Supper at Emmaus, where all the figures, especially the servant waiting, are very fine. — 39. *Murillo,* a Virgin and Child; the mother little more than a vulgar Spanish woman. — 40. *And. del Sarto,* Virgin and Child, St. John and an Angel, remarkable for its sweetness and grace; but the countenance of the Virgin, though pretty, is too much like that of a Florentine peasant.—*Cristoforo Allori,* The Hospitality of St. Julian; very fine. — 43. *Franciabigio,* a Portrait of a swarthy man. — 46. *Cigoli,* an exquisite St. Francis in meditation. St. Francis appears to have been the favourite saint of this master, as St. Sebastian was of Guido. — 49. *T. Titi,* Portrait of Prince Leopold de' Medici, afterwards cardinal, as a child; the expression very pleasing and infantine. — 51. *Cigoli,* a Descent from the Cross; very good. — 54. *Titian,* Portrait of Pietro Aretino: a clever-worked old man, painted *con amore.* — 55. *Baroccio,* Portrait of Prince Frederick d' Urbino when a child; very pretty and pleasing. — 58. *And. del Sarto,* the Deposition from the Cross; excellent: the Magdalene, clasping her hands in agony, is of the very highest merit: indeed, all the works of this admirable artist in this collection are of great value. Some say that the composition of this picture betrays the design of Raphael.—60. *Rembrandt,* Portrait of himself; very fine. — 59. and 61. *Raphael,* two Portraits, one of Maddalena Doni; the other of her husband, Angelo, Raphael's friend: both admirable for their truth, and equally so for the *poetry* by which that truth is accompanied. The wife is a steady, discreet, and yet handsome matron, though approaching the age when beauty begins to depart. The husband is a merry fellow, but one who looks as if he gave his wife many a trial. These pictures were painted when Raphael was twenty-two years old, and the drawing of the male figure is far less correct than in his subsequent productions. The snatches of landscape in both are very beautiful. Madalena is executed with more care than her husband; but in

both there is an evident want of freedom, showing that, as a portrait-painter, the artist was yet unpractised. These paintings continued in the possession of the Doni family till 1758, and afterwards passed, by inheritance, to the Marquis of Villeneuve, at Avignon, who, in 1823, sent them to Florence and offered them for sale. The mysteries of picture-dealing are unfathomable. The King of Bavaria had them examined by Professor Wagner, who, in spite of the identification of the pictures by the very minute description of Vasari, the continued possession of the paintings by the Doni family, and the absence of any duplicates whatever which could create any uncertainty, declared his opinion that they were not genuine. The keeper of the Galleria Imperiale declared the like; but upon examination by Herr Metzger, by trade or profession a picture cleaner and restorer, they were declared to be genuine (of which, indeed, there could not be any reasonable doubt), purchased by the Grand Duke for the sum of 5000 scudi; and they are justly reckoned amongst the greatest ornaments of the gallery. They have been very carefully and honestly treated, and have suffered less from cleaning than almost any of the other Raphaels.

Hall of Mars.—The ceiling commemorates, or rather indicates, the successes of Cosmo in war. Mars appears as the Thunderer: a confused Battle by Sea and Land; Victory followed by Peace and Abundance. In this room is—78. *Cigoli*, an Ecce-Homo; superb.—79. *Raphael*, the celebrated Madonna della Seggiola, painted in his last and most powerful manner, rich and full in colour, and without the stiffness of his earlier style. It is preserved by a glass, and looks less pale and cleaned than many of the Pitti pictures. None of the engravings, even the very best of them, do justice to this picture, especially in the expression of the Saviour, whose earnest look is converted into a scowl in most of the copies, while it is entirely absent from the original. It is observed, that with the greater vigour which Raphael had gained, he had, at this later period of his life, lost a measure of the high ideal character of his earlier Madonnas. After devoting his pencil and talent to the sensual theology of Greece and Rome, the gift had, in great measure, departed; and it is also evident that the countenance is a portrait of one who ought not to have been thus immortalised. The handling of the picture is remarkably free; the drawing most accurate.—81. *Raphael*, Leo X., with two Cardinals; one his nephew, Giulio de' Medici, afterwards Pope Clement VII.; the other de' Rossi. It is a most grand and striking picture: the consultation of the parties is admirably expressed; the Pope looks rather puzzled and thoughtful; Cardinal Giulio smiles, and evidently thinks the matter easy; Rossi stands in humble silence. Most instructive in this painting, is the earnest and successful endeavour of Raphael to be true to nature. No painter ever possessed an equal talent in uniting ideal conception to the perfect representation of reality; every finger is put into perspective, every detail made out with the accuracy of a Dutch painter. The most minute object which he drew occupied as much study and attention in its proportions as the whole composition: and yet no part is overwrought, but all are in due keeping and harmony. Whether considered as a group of portraits or as a composition, it is equally admirable. The countenance of Leo is most expressive of that voluptuous and worldly character, by which the Holy See was so contaminated and degraded; and it affords the best comment on the panegyrics which his memory has received.—82. *Vandyke*, the Portrait of Cardinal Bentivoglio; very noble, and worthy of a place near Raphael's Leo X. The head is distin-

guished by a refinement and elegance wanting in the character of the Pope: the whole figure, dress and accessories, are all in keeping with the character of the Cardinal. — 87. *Palma Vecchio*, a Holy Family. The most prominent figure in this fine, though rather singular, composition, is the portrait of an elderly nobleman, with a gold chain round his neck, presenting a globe to the infant Saviour on the Virgin's knee. This figure is so prominent as almost to destroy the intention of the painting. — 92. *Titian*, a Portrait of a Man, name unknown: a noble specimen of this great master. — 94. *Raphael*, a Holy Family (called "dell' impannata"), nearly spoiled by cleaning and retouching. What remains is highly beautiful; particularly the bright smiling activity of the Infant Saviour. It derives its name from the introduction of a window, closed by *cloth* instead of glass. — 95. *Rubens*, his own Portrait, with that of his Brother, and the two Philosophers, Lipsius and Grotius: one of those dark and fine pictures in which this master most nearly approached to Vandyke. — 62. *Christoforo Allori* (the third *Bronzino*, son of the second), Judith with the Head of Holophernes: this noble and dignified figure, in her rich golden drapery, and with her beautiful countenance, is well known by engravings.

Hall of Jupiter. — Hercules and Fortune introduce Cosmo to Jove, from whom he receives a Crown of Immortality. Beneath are seen the results of peace. Vulcan rests from the labours of his forge; Mars flies away upon Pegasus, and the like. Here are — 111. *Salvator Rosa*, the Catiline Conspiracy; a subject well suited to the deep and energetic mind of the artist, and which exhibits his talent in a remarkable, and, to those who have only seen his landscapes, a novel light. The variety of expression in the fierce countenances is admirable, although it could be wished that they were not such mere and low ruffians. — 113. *Michael Angelo*, the Three Fates: a grand and most interesting picture; one of the three painted in oil by this great master. It is remarkable for the whiteness of its tones, as that in the gallery is for its redness. At first it will not give pleasure, but the more it is studied the more will the Dantesque character of Michael Angelo's mind open upon you. — 123. *Andrea del Sarto*, the Virgin in Glory, with five saints below. — 124. *A. del Sarto*, the Annunciation; very beautiful. — 125. *Fra' Bartolomeo*, St. Mark: a fine colossal design, worthy of this truly great painter, but spoiled by overcleaning and repainting. It is said that it required a Fra' Bartolomeo to form a Raphael, though it was not necessary that there should have been a Fra' Bartolomeo to form a Raphael. — 146. *L. da Vinci*, a female Portrait, very lovely.

Hall of Saturn, to whom Cosmo, now in mature age, is conducted by Mars and Prudence, to receive the crown offered by Glory and Eternity. 150. *Vandyke*, a fine Portrait of our Charles I. and Henrietta his Queen. — 151. *Raphael*, Pope Julius II. full of energy and life; all the details of dress and the accessories made out with the most remarkable accuracy. It is considered as the second best portrait ever painted by Raphael (Pope Leo X. being the first), and in his lifetime it was exceedingly valued. — 152. *Schiavone*, the Death of Abel: the anatomy is remarkably fine. — 158. *Domenichino*, St. Mary Magdalene; like all the females of this master, with black eyes: all Domenichino's pictures show that his standard of beauty was what is commonly called "a very fine woman." — 164. *Perugino*, the Descent from the Cross; excellent in every way. — 165. *Raphael*, the Madonna del Baldacchino; an admirable but unfinished picture, the Virgin and Child enthroned, with the four Fathers of the Church: the design is noble and dignified; the outline exquisite in

every part, excepting the countenance of our Saviour and of the Virgin. The two little angels in front, reading from a label, and those above, opening the drapery of the pavillion, are most lovely, and the old men dignified and simple. This picture is remarkably in the style of Fra' Bartolomeo, and doubts have been entertained whether he did not work upon it. Be this as it may, the heads are certainly by Raphael. It was placed in a church at Pisa, and bought by the Grand Duke Ferdinand, towards the end of the 17th century.—166. *Annibale Caracci*, the head of an old man, not quite finished: a wonderfully expressive picture.—171. *Raphael*, Portrait of Inghirami: most clever: the colouring singularly chaste, though varied. Raphael had to deal with rather a burly countenance, though not devoid of intelligence. We, in modern days, should have tried to make the intelligence predominate over the animal character. Not so Raphael; truth was the great object which he always sought: he is true, even in the figures which are most purely the conceptions of his mind. He, therefore, represents Inghirami with all the accuracy of Holbein: the full effect of light cast upon the figure is almost deceptive. Inghirami is painted as secretary to the conclave in which Pope Leo X. was elected; he is often, but erroneously, styled a cardinal.—172. *Andrea del Sarto*, the Dispute concerning the Mystery of the Holy Trinity; some say, respecting the real Presence: exceedingly fine, though perhaps not so attractive as some other of the specimens of this master.—174. *Raphael*, the Vision of Ezekiel; a fine picture, but one which no human pencil ought ever to attempt, and which, therefore, cannot be looked on without repugnance. It is sketchy, and the drawing is not always correct.—178. *Raphael*, Cardinal Bibbiena. The coarseness of the expression of the countenance is not subdued by any flattery of the artist; for, as we have before observed, Raphael never condescended to flatter, even a patron. This love of truth is the most agreeable trait in Raphael's character, and it is pleasant to record it. There is a duplicate of this portrait at Madrid; and many parts of the present picture are supposed to have been done by Raphael's scholars.—179. *Sebastiano del Piombo*, Martyrdom of St. Agatha; so horrible and painful, that one could wish it had never been painted.

Hall of the Iliad.—The ceiling painted, by *Sabatelli*, about twenty years ago, in which the artist has united his allegories to the Homeric epos; with what success must be left to the judgment of the observer.—184. *And. del Sarto*, Portrait of himself: a most interesting painting.—185. *Giorgione*, a Concert of three figures. The Florentines imagine, oddly enough, that two of the figures represent Luther and Calvin, quite forgetting that when Giorgione died, 1511, Calvin was not yet born, and that Luther was still a monk in his convent.—188. *Salvator Rosa*, Portrait of himself; interesting.—191. and 225. *Andrea del Sarto*, the two Assumptions, placed opposite to each other. In the first of these admirable pictures, he has introduced his own portrait, as well as that of the donor in lay habits. In the second is also the portrait of the donor, a bishop. In both, the pyramidical grouping, which indeed he much affected, is the same. According to the tradition of Florence, after he had begun the first, the pannel cracked; and he was so much disheartened by this untoward event, that he abandoned the work, leaving it unfinished, and began and completed the second. There are many arguments against this story; but, like Louis XIV., who,—when the Burgomaster of Alt-Steinkirk began his harangue, saying there were twenty excuses why the town hoped his majesty would forgive them for not saluting him, the first of which was,

that they had no cannon,—stopped the worthy magistrate by the observation that he would excuse them the nineteen others: so, for the same cause, we shall only state one objection, *viz.*, that the picture is not unfinished, but that it is completed and finished with the utmost delicacy and care. — 192. *Scipione Gaetano*, Portrait of Mary de' Medici, Queen of France. — 200. *Morone*, but very like a Titian: a noble portrait of Philip II. of Spain. — 201. *Titian*, Portrait of Cardinal Ippolito de' Medici, as commanding officer of the pope's Hungarian legion: a fine portrait, but even more valuable as a monument of the impudent profligacy of the man, the family, and the age. — 206. *Angiolo Bronzino*, Portrait of Francis I. de' Medici; one of the many portraits, interesting from those they represent, as well as fine as works of art, which are in this room. — 229. *Raphael.* This painting, called *anonymous* in the catalogue, has a much better title to be considered as the work of Raphael than a large proportion of those which bear his name. It is evidently a very faithful portrait of a well-looking, though not beautiful, female: the drawing, especially of the hands, is exquisite, the colouring fresh and brilliant, and it is well preserved. From the costume of the figure, it is supposed to have been painted while Raphael resided at Florence.

The *Stufa*, an elegant cabinet; the walls painted by *Pietro da Cortona*, with allusive allegories of the four ages of man, and the four ages of the world. The vaulting is by *Rossellino*.—Virtues and Fame. In this chamber are some small antique statues and other articles of virtù, but of no great moment.

Hall of the Education of Jupiter, painted by *Catani*.—The pictures here are not in general first rate, and several are by unknown artists: amongst those called *anonymous* in the catalogue is, however, an excellent *Raphael*. It is singular that this picture (245.), which is one of the finest portraits in the gallery, should be considered as doubtful. It is the portrait of a lady with a veil on the back of her head, somewhat in the Genoese fashion. There is a repetition of it at Naples, with the attributes of St. Catherine, and the same original seems to have sat for several of his Madonnas. It represents one of his mistresses, and described as such by Vasari. — 270. *Carlo Dolce*, St. Andrew kneeling before the cross upon which he is to suffer martyrdom; considered as one of the *chefs-d'œuvre* of this master. — 277. and 279. *Angiolo Bronzino*. Two interesting portraits; one of Lucretia, the other of Garzia de' Medici when a child.

Hall of Ulysses, painted by *Martellini*.—Ulysses returning to his home in Ithaca; allusive (as we are told) to the restoration of the late Grand Duke Ferdinand III.—295. *Carlo Dolce*, or his school, Saint Lucia: pleasing, though not first rate. — 297. *Bordone*, Pope Paul III.: good.—307. *And. del Sarto*, The Madonna and Saints, ranged pyramidically: very impressive and sweet. — 318. *Lanfranco*, The Ecstasy of St. Margaret of Cortona upon the Apparition of the Saviour: exceedingly fine. — 321. *Carlo Dolce*, an Ecce Homo: very good of its kind.

Hall of Prometheus, painted by *Colignone*.—Amongst the pictures here are some by early Florentine masters; *Filippo Lippi*, *Lorenzo di Credi*, &c., which are interesting. — 337. *Gaetano*, Ferdinand I. de' Medici, and — 369. *Dell' Altissimo*, Pietro de' Medici. — 377. *Botticelli*, A Portrait of "la bella Simonetta," praised in the poetry of Politian: a very pretty old picture.

Hall of Justice, by *Fedi*.—392. *Carlo Dolce*, A royal saint, who is oddly called both St. Louis, King of France, and St. Cassimir, King of Poland; probably the former: a fine expression of devotion. — 398. *Artemisia Gentileschi*, Judith: fine in effect. — 409. *Sebastiano del Piombo*,

An old Man's Head: powerful. — 411 and 412. *Both* and *Swanefeld.* Landscapes by artists whose works are rarer here than in England.

Hall of Flora, painted by *Marini* and *Landi.* — Amongst the rather inferior pictures here, are some pleasing landscapes. — 416. 436. and 441. by *Gaspar Poussin.*

Hall "dei Putti," prettily painted by *Marini* and *Rabbinati.* — Amongst some landscapes by *Brill, Ruysdael,* sea views by *Backhuysen,* fruit and flowers by *Van Huysum* and *Rachel Ruysch,* is a fine and large landscape, 477. by *Salvator Rosa,* representing the story of Diogenes throwing away his cup on seeing a boy drink out of his hand. The three standing figures and the landscape are noble and simple, and the picture a grand specimen of the master.

Gallery, called the gallery of *Poccetti,* and painted by him with various allegories. — 489. *Rimualdi,* The Martyrdom of St. Cecilia: a good specimen of a somewhat rare master.

The other apartments — the music-room, the pavilion, and the gallery of Hercules, are all painted by recent artists, and are elegant and in good taste, but not above the ordinary class of the habitations of royalty.

Canova's Venus has an apartment of her own, richly fitted up with drapery and mirrors. She stands upon a pivot, and can thus be turned round by the custode to exhibit all her beauties to the beholders. Her head, with the hair curled and arranged as by a Parisian coiffeur, giving you the idea of a belle who has prepared herself for the ball, by dispensing with all *dress* excepting that of her hair, seems to be too large for her body; and the character of the statue is that of theatrical display, and in this instance not combined with refinement of form. When the Venus de' Medici was carried off to Paris, this statue replaced her in the tribune.

The *Private Library* of the Grand Duke is very rich, containing upwards of 60,000 volumes. It is remarkably well chosen, and continual additions are made to it under the directions of the present amiable sovereign. It is very rich in the Italian drama from the earliest period; and in natural history, and particularly in botanical works. As a useful modern library, it is one of the best in Italy. There are about 1500 MSS. well selected.

In the private apartments, indeed, in the bed-room of the Grand Duke, hangs the "Madonna del Gran' Duca," by *Raphael:* a very singular and beautiful picture. It consists simply of the Virgin and Child upon a dark background, almost without any accessories. The conception of this very singular painting, is that of the Virgin appearing in a vision to a worshipper; the figures still come out with wonderful force, though the picture has suffered dreadfully by the cleaning, scrubbing, and re-painting, which it has received: and this is the more to be deplored, because, until these operations were *recently* performed, it was in the most perfect preservation. It is one of Raphael's earliest paintings, and exhibits the purest and holiest idea, as presented to his yet undefiled mind. The child appears clinging to the Madonna, whose look combines perfect purity with maternal affection. The history of the picture is curious. About 40 years ago, it was, together with two others, by Carlo Dolce, sold by a poor widow to a picture dealer for 12 scudi. From his hands it passed, by the intervention of Sig. Puccini, the director of the gallery, into the possession of the late Grand Duke Ferdinand III., who was so pleased with it, that, whenever he travelled, he took it with him on his journey. The present Grand Duchess will not allow it to be removed from the place it now occupies, so that it is, comparatively, far less known than its excellence deserves.

The *Boboli Gardens* join the palace. If it be asked why they are called *Boboli*, all the Academicians of the Crusca cannot tell; but, for want of a better derivation, some have supposed the word to be Etruscan. They were first planned in 1550 by *Il Tribolo*, under Cosmo I. The ground rises boldly behind the palace; and, from the upper portion, most grand views of Florence, with its domes and towers, are gained. Amongst the latter, next to Giotto's Campanile, the tower of the Badia is conspicuous. The long embowered walks, like lengthened arbours; the living walls of verdure, closing over head, are admirably adapted to this climate; whilst the terraces and statues and vases add equally to its splendour. The open portions are as well calculated for enjoyment in the morning and evening, as the shady glades are for the glow of the day. Very many of the statues are by good artists. Of these, the most remarkable are four unfinished statues by Michael Angelo, said to have been intended for the tomb of Pope Julius II. The grotto designed by Vasari is a curious specimen of the taste of the times. It was used as an ice-house, and as such is described in Redi's most clever and whimsical lines: —

"E voi Satiri lasciate
Tante frottole e tanti riboboli
E del ghiaccio mi portate
Dalla grotta del giardino di Boboli
Con alti picchi
De mazza picchi
Dirompetolo
Sgretolatelo
Infrignatelo
Stritolatelo
Finche tutto si possa resolvere
In minuta freddissima polvere."

The statue of *Abundance*, begun by *Giovanni di Bologna*, and finished by *Tacca*, is fine; and so are the rivers, by *Giovanni di Bologna*. There have been some absurd plans for removing the statues and altering the formal walks in order to turn the whole into a *jardin Anglais*, which would be as unsuitable to this climate as the exclusion of the sun would be to ours. The vegetation, laurels, cypresses, yuccas, &c., are magnificent. The gardens are only open twice in the week; on Sundays and Thursdays.

The *Museo di Storia Naturale*, which, with the Specola, or Observatory, joins the Pitti Palace, resulted, in the first instance, from the pursuits of the Grand Ducal Medici, several of whom encouraged experimental science. By Leopold II., the present sovereign, the collections were greatly enlarged, and very much was added from the collections of *Targioni*, a naturalist of very great and universal talent; and the Museum contains many objects of importance and value.

All the numerous collections are well arranged, and considerable additions are making to them by the munificence of the present Grand Duke. The mineralogical collection is particularly rich in beautiful Elba minerals. The ornithological collection is rich, and well arranged: that of fossil remains, discovered in the Val d'Arno or Sopra, is particularly worthy of the attention of the naturalist; containing mastodons, elephants, rhinoceros, hippopotami, tigers, hyænas, gigantic deer, &c. The museum also contains a very complete collection of instruments of natural philosophy. Lectures on mineralogy and geology, natural history, natural philosphy, and botany, are given annually by professors attached to the museum; and an extensive botanical garden, and collection of fruits, seeds, and wax models illustrative of vegetable physiology, are also a part of the establishment. The models in wax are horribly interesting. The more ancient, by *Zummo*, a Sicilian, who executed them for Cosmo III., principally represent corpses in various stages of decomposition. The others are, more strictly speaking, anatomical, and display every portion of the human body with wonderful and painful accuracy. The great show, however, of the

Museum is the splendid *Tribune*, or *Temple*, erected by the present Grand Duke to the honour of *Galileo*, and inaugurated upon the last meeting of the Italian Association for the Advancement of Science. In the centre is a statue of the Tuscan philosopher, surrounded by niches in which are placed busts of his principal pupils, and with presses containing the instruments with which he made, or is said to have made, his discoveries. Many of them were previously deposited in the Museum, others have been acquired by the Grand Duke. The walls are beautifully and tastefully inlaid with marble and jasper: the ceiling is richly painted in compartments, representing the principal events of the life of Galileo; all the talent of Tuscany has been employed for the purpose of rendering the tribute worthy of the object for which it is intended.

We regret, however, to observe here an object which is highly offensive to good feeling;—the withered finger of Galileo, placed in a glass or crystal vase, and heretofore deposited in the Laurentian library. It was acquired (i. e. stolen) by the celebrated antiquary Gori, upon the opening of the tomb of Galileo in Santa Croce: but, with more good fortune than attended Mr. Gough, who attempted to perform the same operation upon the corpse of Edward I., he was enabled to retain his prize. This poor, shrivelled, disjointed member, so foolishly exposed as a show, excites nothing but disgust; and it is greatly to be regretted, that the present enlightened directors have not the courage to conceal this memorial of the bad taste of their predecessors. Though not yet completed, this tribune has cost the enormous sum of 36,000*l.*, without including the price of the manuscripts of Galileo and his pupils, which the Grand Duke has collected at any sum wherever they could be found or obtained. Since the resources of the country can afford this liberal expenditure, it is to be hoped that the numerous unfinished Temples of God will come in for a share of the bounty so profusely bestowed upon the Temple of Science.

Academia delle belle Arti.—The Academy, which, as we have already stated, has claims to a continued existence since 1350, was located in the suppressed Hospital of St. Matthew in 1784, by Leopold; and it now includes several schools, lectureships, and professorships in various branches of the fine arts, and also of science, in which music is comprised. The building itself offers nothing remarkable in the architecture; but in the first cortile or cloister are inserted in the walls several of the best productions of *Luca della Robbia* and his family, medallions and basso-relievos, amongst which are many brought from the Certosa. It is the tradition that *Luca della Robbia* has enclosed the receipt for making his porcelain in some one of his medallions or figures; but, as is wisely observed by those who tell the story to the traveller, before you found out which was which, you might have to break them all. It requires a practised and tutored taste to admire these productions much. In Florence they are extremely valued; but the white faces, and black eyebrows, and yellow draperies, are so unusual to us, as to injure the effect of the artist's skill. Some curious specimens of sculpture and models are deposited here; amongst others, John of Bologna's model of the so-called Rape of the Sabines; and the statue of St. Matthew, by *Michael Angelo*, which remained in the court of the Duomo in the state left by that great sculptor, has been recently transported here.

The principal attraction in this edifice is the gallery of *Tuscan painters*, arranged chronologically, from the dawn of art to the present time, and consisting principally of a selection of the best pictures of this school, brought from the different churches and monasteries in which they were originally placed; a treatment which, though it

greatly destroys the interest and effect belonging to them in their original positions, yet certainly enables those who treat art as a technical study, to pursue it to advantage: here may be contemplated its entire development, from the *Byzantine Magdalene* (1.), harder than the board she is painted upon, to the grace and vigour of Fra' Bartolomeo and Bronzino. The collection is choice. It contains works of various degrees of character, but will give quite as much pleasure, and perhaps more instruction, than the greater galleries. It is most rich where they are poor, and there is scarcely an article which one would desire to see rejected. Indeed, there is no other like it, for no other country could supply such an unbroken series. The traveller, whose time would permit him to study it, with the Etruria Pittrice in hand, would acquire a knowledge of painting which he certainly could not obtain any where else. Amongst the most prominent paintings are the following: —

2. *Cimabue.* — The Virgin, holding the infant in her arms, and surrounded by several angels; probably the first large picture which this master painted; very curious: in itself, hard and stiff, but making a great advance towards grace and beauty, when compared with the anterior picture, the Greek Magdalene already mentioned. Taken from the Church of Sta. Trinità, at Florence.

As great a leap is made in the same subject when treated by *Giotto* (5.), as *Cimabue* made beyond his Greek forerunner; and the type of Perugino, and even of Raphael, begins to be perceived. Taken from the Convent of *Ogni Santi*, Florence.

6. *Giottino.* — A beautiful picture, in three compartments, the centre one representing the Virgin and St. Bernard: more grace even than his master Giotto.

Angelo Gaddi 10., *And. Orcagna* (11.), *Taddeo Gaddi* (12.), follow; and it is interesting here to see the small easel paintings of those, whose great frescoes adorn the Campo Santo at Pisa.

13. *G. da Fabriano.* — The Wise Men of the East, dated 1423: clear and brilliant, and with extraordinary vigour. The heads are noble.

A Descent from the Cross by *Fra' Angelico da Fiesole* (14.), taken from the Sacristy of Sta. Trinità: a beautiful and very perfect specimen of this early and pious artist, simple and grand. Blue preponderates much in the colouring.

The Virgin and Child, by *Masaccio*, (15.) from the Church of Sant' Ambrogio: interesting, but not equal to the frescoes at the Carmine.

19. *Beato Angelico.* — The Coronation of the Virgin, a rich, and, so to speak, *enthusiastic* composition. It is very interesting in consequence of the painter having introduced his own portrait in the attitude of prayer.

The Baptism of our Lord, by *And. Verrocchio* (23.), taken from the Monastery of S. Salvi, near Florence, thence brought to St. Verdiana, and thence to the Academy. Remarkably like Leonardo da Vinci, by whom it is said that the angel on the right hand was painted, when he, Leonardo, was yet a youth: and that *Verrocchio*, on seeing his early excellence, gave up his art in despair of equalling his pupil.

The Coronation of the Virgin, by *Sandro Botticelli* (24.), taken from the Convent of St. Mark: very fine.

22. 27, 28. *A. del Castagno.* — Saint Jerome, Saint Mary Magdalen, and Saint John the Baptist, all remarkable for their singular ghastliness, almost approaching to horror. It will be recollected that Andrea is said to have murdered his instructor in the art of oil painting. It might almost be conjectured, that it was the character of such paintings which gave to the artist himself the character of a murderer.

The Birth of our Lord, by *Lorenzo di Credi* or *Cigoli* (33.), taken from the

Monastery of St. Chiara at Florence —a beautiful picture of this fine artist, who is scarcely appreciated out of Florence. Our Saviour, upon the ground, as an infant, is rather too much of a human child: but this is perhaps the only defect in the picture. Joseph of Arimathea is represented in thoughtful adoration. Two girls are kneeling by the side of the Virgin. Two holy women are in deep discourse, as it were, dwelling on the prophecies. A lad leading a lamb, is the only one who is inattentive. The whole is exquisite.

The Assumption of the Virgin, by *Pietro Perugino* (34.), from the Church of Vallombrosa: a fine specimen of this sweet and graceful master. —The upward turn of the Virgin's head is particularly charming, and the colouring is so rich and full, that it approaches to the Venetian school.

35. *P. Perugino.*—A Crucifixion. 36. Our Lord in the Garden of Olives: both richly coloured and fine devotional paintings.

Two portraits, in profile, of Superiors of the Monastery of Vallombrosa, by *Pietro Perugino* (37.), attributed by some to Raphael, from the Monastery of Vallombrosa: interesting early portraits.

A Deposition from the Cross (38.), the upper portion by *Filippino Lippi*, and the lower by *Pietro Perugino*. The figures, whether taken singly, or as grouped in concentrated interest, are admirable.

St. Michael, St. John the Baptist, St. John Gualberto, and St. Bernard, by *And. del Sarto* (41.), from the Monastery of Vallombrosa. One of the most beautiful specimens of this fine artist, who, though never ascending to the most solemn and highest class of art, has a loveliness and simplicity and grace, which make his many works at Florence amongst the chief pictorial ornaments of the city.

A Pietà in fresco, by *And. del Sarto* (43.), removed from the Convent of the Annunziata at Florence —very beautiful; and so are Two young Children, by the same artist (44.), taken from the Monastery of Vallombrosa.

Fra' Bartolomeo.— Virgin and Child (46, 47.), and other sacred subjects, not quite such fine specimens of this artist as are seen elsewhere.—60. Two fine heads in fresco — one called Savonarola. It is very striking, but the wound on the head seems to show that it is intended for San Pietro Martire. — 65. A Fresco representing the portraits of five Saints, is exceedingly beautiful.

Mariotto Albertinelli, The Annunciation (55.), from the Monastery of San' Zanobi, at Florence: a fine and carefully painted picture by this scarce artist, whose works have a depth and richness of colour seldom found in the Florentine school.

78. *Angelo Bronzino,* The Taking down from the Cross: grand, but unfortunately injured by the great foe to art, the picture cleaner.

79. 84. Two fine portraits by the same artist: one unknown. The other is an armed soldier, probably one of the Medici.

88. *Cigoli.*—Saint Francis receiving the Stigmata. An admirable painting: the expression of fatigue and utter weakness in the countenance of the Saint is admirably true to nature. According to the story, Cigoli felt himself unable to realise the idea of the Saint, when a pilgrim, wayworn and drooping, craved an alms. Cigoli requested him to serve as a model. The pilgrim consented, but dropped from debility: and, at that moment, the painter made the sketch which he worked up into this composition.

89. *Cigoli.*— Saint Francis in prayer, even more perfect and more impressive than the preceding. It is no exaggeration to say, that there is no painting whatever by any other master in which the expression of devotional contrition and sorrow is so truly given.

With slight exceptions, the collection consists entirely of sacred sub-

jects, to which the early Florentine school was much devoted. The latter specimens of this collection are injured, indeed some are almost spoiled, by cleaning.

Amongst a collection of small pictures and drawings by early masters, placed, provisionally, in rooms near the door of entrance, are many specimens of the ancient Tuscan school, on wood, literally *painted tables*, as they are called in our old English. Two by *Frate Angelico*, which served as shutters, and eight more, divided into 35 subjects, where the actions of our Lord's life are painted with great delicacy and beauty. These tablets were taken from the Convent of the Annunziata.

By the same hand, is the Last Judgment, full of figures, many of them of a fine expression. Some of the works of this artist have been so retouched as to be ruined.

The finest work in this department of the collection is a Cartoon by *Bronzino*, representing the Descent of our Lord into Hades. It is full of figures, most beautifully and correctly drawn. Another Cartoon, attributed to Raphael, is neither genuine nor sufficiently good to be mistaken for his hand.

The Gallery of Casts for the use of students is in the same building as the academy. At one end of it is a fresco, representing the repose in Egypt, by *Giovanni da San Giovanni*, or *Giovanni Fiorentino*. It is in the familiar style, if such an expression may be used, in which Sir Joshua Reynolds or Gainsborough would have treated the same subject; the colouring is remarkably harmonious and pretty.

At one end of this gallery are placed casts of the finest of the three bronze gates of the Baptistery. They are beautifully executed.

In this building are also rooms for the exhibition of modern specimens and the usual apparatus of such institutions.

The manufactory of *Pietre Commesse*, or Florentine Mosaic, is carried on here at the public expense. The manufacture has evidently gone on improving. The skill attained by the workmen in turning the smallest particle to account is very entertaining. Like all similar employments, it is injurious to the health: and therefore when the workmen attain sixty years of age, they are comfortably pensioned by their kind and paternal government for the remainder of their lives.

There are also several dependencies of the academy in the *Casa di Sta. Caterina*, situated in the *Via Larga*. Here are the music rooms and the schools of mechanics and chemistry, all oddly amalgamated with the "Belle arte" by Leopold. They are all respectably conducted, and the lectures are well attended.

Here is a collection of Egyptian antiquities, fairly earned by the Tuscan government. It was formed by *Rossellini*, who was sent to the East in 1829 in company with Champollion. They are all of the usual description, excepting two, both of which ought to be the subject of careful, if not of sceptical examination, viz. — the porcelain bottle with an inscription in Chinese characters, said to have been found in an Egyptian tomb: — and the "Scythian car," found in the tomb of one of the warriors or captains of the host of "Rameses the Great," B. C. 1560. It is wholly of wood, carefully worked with ornaments, not numerous, of ivory. There are no pins, or bands, or other fastenings of metal, all such fastenings being of a vegetable substance supposed to be birch bark. The assertion that the car is a Scythian relic is grounded upon the following reasons: — 1. the employment of a substance belonging to the vegetation of the North of Europe: and, 2., its resemblance to the cars of the Scythian warriors upon the Egyptian monuments.—As to the argument deduced from the birch bark, the car was found,

as it is said, in fragments, and was put together by some clever virtuoso at Florence, and it is a pity it was not examined and described before its restoration: — and the argument of similarity is an inference drawn from a gratuitous hypothesis; for, that the warriors so represented are really the countrymen of Anacharsis, remains to be proved.

The academy have under their care the Chapel of St. Luke (see *Sta. Annonziata*).

Florence is remarkably well provided with libraries: for, besides those which we have reckoned, there are others of great importance.

The *Biblioteca Marucelliana*, in the *Via Larga*, is principally composed of printed books, and was bequeathed to the public by its munificent collector, the Abate Francesco Marucelli, who died in 1703. It is under the same management as the Laurentian. The Marucelliana is only open three days in the week from nine till half-past twelve o'clock, and is closed upon every holiday. It has an excellent though rather complicated classed catalogue, compiled by the founder.

The *Biblioteca Magliabecchiana* contains both manuscripts and printed books. It is named from its founder, Antonio Magliabecchi, the most rational of bibliomaniacs, for he read all the books which he bought. Up to the age of forty years, he was a goldsmith upon the Ponte Vecchio, when he obtained the appointment of librarian to Cosmo III., having, however, already acquired a large portion of his stores. "Two or three rooms in the first story of his house were crowded with books, not only along their sides, but piled in heaps on the floor, so that it was difficult to sit and more so to walk. A narrow space was contrived, indeed, so that, by walking sideways, you might extricate yourself from one room to another. This was not all; the passage below stairs was full of books, and the staircase from the top to the bottom was lined with them. When you reached the second story, you saw with astonishment three rooms, similar to those below, equally full, so crowded that two good beds in these chambers were also crammed with books.

"This apparent confusion did not, however, hinder Magliabecchi from immediately finding the books he wanted. He knew them all so well, that even as to the least of them it was sufficient to see its outside, to say what it was; and indeed he read them day and night, and never lost sight of any. He ate on his books, he slept on his books, and quitted them as rarely as possible."

The library, which is under the same roof with the Medicean Gallery, is, properly speaking, the British Museum of Florence. A copy of every book published in the Tuscan states is here deposited, and the number of volumes, which of course is constantly increasing, amounts to upwards of 150,000.

The manuscripts are upwards of 12,000 in number. A large proportion are historical; and, in fact, the abundance of inedited materials in this and the other libraries for the history of Tuscany is at once inviting and appalling.

If Magliabecchi delighted in the disorder of his books, he would die again with vexation could he see the excellent system according to which they have been arranged. The classification, which was effected by the first librarian *Cocchi*, is most accurate. The four principal branches, Belles Lettres, Philosophy and Mathematics, Profane History, and Sacred History, are each subdivided into ten sections; and, according to this arrangement, the first section of the whole library contains works on Grammar, and the last, the various editions of the Bible. Minute alphabetical indexes facilitate the researches of the enquirer. The library has an ample staff of officers, and is open every day from nine till two.

Charity, public and private, unsparing, uninterested, unstinted, bestowed with the true spirit of faith and of love, has hitherto been the great virtue of Italy. And the charitable institutions of Florence are most numerous and important. The enumeration of them would far exceed our limits. One of the most curious and ancient is,

The *Compagnia della Misericordia.* It was instituted in 1244, when the principal citizens of the Republic associated for the purpose of giving assistance in cases of accidents, of aiding the sick or hurt, and, in case of sudden death, to ensure for the corpse a Christian burial. This religious society, voluntary in its principle, but receiving its stability from the church, includes persons of all ranks, from the Grand Duke downwards; but the higher orders prevail. When on duty, they wear a black monastic dress, with a hood which conceals the countenance. The city is divided into districts, and the members, however they may be engaged, attend at a moment's warning to perform the duties required; not by humanity, for that would be too mean a word, but by religion. In this, as in so many other instances, it is most instructive to observe how the pious institutions of the "dark ages" filled up, as it were, every void in human society.

The chapel of the institution contains a good basso-relievo by *Luca della Robbia.*

The *Ospedale di Santa Maria Nuova* was founded in 1287, by *Fulco Portinari*, the father of Dante's Beatrice: it now contains beds for 1000 patients, and is remarkably well managed. It is the medical school of Florence, and has produced some of the most eminent physicians and anatomists of Italy. In the chapel are some good paintings, by *Fra' Bartolomeo* and others.

The *Ospedale di San Bonifazio* was founded in 1377, by Bonifazio Lupi of Parma, Marquis of Sovragna, and Podestà of Florence. It is a splendid building, richly endowed, and containing within its walls various establishments. Its principal destination is that of a lunatic asylum, and a military hospital. It has also wards for cutaneous diseases and incurables.

Amongst the recent institutions is the *Società di San Giovan' Batista*, founded in 1827, partly for devotional purposes, and partly for the purpose of endowing poor maidens. The bestowing of marriage endowments is one of the most favourite charities in Tuscany. The sums thus distributed amount to between 3000*l.* and 4000*l.* in Florence alone. Schools are numerous; but it is to be regretted that in some of the most recent, the quackish system of "mutual instruction" is followed, which must greatly diminish their utility.

Theatres.—The principal are, *del Goldoni*, built on the site of a noble church, sold and demolished by the French; — *dei Risoluti*, or *Alfieri*; — *del Cocomero*; — and *della Pergola.* This last is now the opera, and the performances are usually mediocre, excepting during the Carnival, though occasionally a *star* rises above the horizon. The house is handsomely fitted up. The modern opera had its birth in Florence: it arose under the auspices of the Grand Duke Ferdinand I.; and the "Dafne" of Ottavio Rinuccini, acted 1591, is the first genuine specimen of this species of composition; that is to say, of a drama entirely set to music. The original Pergola was built by *Tacca* in 1650: it was of wood, and stood till 1738, when the present fabric was erected.

Popular Festivals. There are several popular and other festivals yet kept up at Florence, which are sufficiently remarkable to make it worth while for the traveller to arrange his time so as not to lose them.

Midsummer-day, or the feast of St. John the Baptist, the ancient protector of Florence, is solemnized by the races of the *Cocchi*, in the Piazza of Sta.

Maria Novella. These *cocchi* are imitations of the Roman cars, and were invented by Cosmo I. Each is drawn by two horses. In these races, there is much fun and little skill. A truly magnificent illumination of the *Lungo l'Arno* and of the principal buildings, takes place in the evening.

Saturday in Passion Week.—A great ancient *Caroccio*, or war chariot, surrounded by small mortars or chambers, and filled with fireworks, is paraded about the city, and brought into the Piazza del Duomo, where it remains till mass is over. The mortars are then discharged, and all the bells in the city, which have been silent during the week, begin to ring. The caroccio is then dragged to the "Canto de' Pazzi," and the fireworks are discharged in full day. 'Pazzin' de' Pazzi is said to have been the first of the Crusaders who scaled the walls of Jerusalem; and, as the story goes, the "Pio Goffredo" granted to him in reward that he and his family should distribute the holy fire at Florence, in the same manner as was done at Jerusalem; and in the middle ages the Pazzi appear to have done so, going from house to house with a torch. The present is a modern version of the ancient custom.

Maunday Thursday.—The Grand Duke performs the impressive ceremony of washing the feet of twelve poor old men. It is done in the Pitti Palace.

Ascension Day is kept as a species of popular jubilee; every body makes holiday. The *Caseine*, in particular, are filled with family parties of the poorest and humblest citizens, taking their merry banquets.

The Annunciation, Sept. 8th.—Altars are erected in the streets, and decorated with flowers, and the young folks, i. e. up to manhood, amuse themselves with paper lanterns, carrying them suspended to poles, hanging them on the buildings, or sending them on floats to navigate the Arno, a pretty sight, reminding you of the Hindoo rites on the Ganges.

Twelfth Night and the *Feast of the Assumption of the Virgin*, 15th August, are also celebrated with popular festivities.

Feast of St. Anna, 26th July, being the anniversary of the expulsion of Walter de Brienne, the church of Or San Michele is decked with banners of the different *Arti* and *Sestieri* of Florence.

Neighbourhood of Florence.

Besides the places described on the different routes in this most lovely vicinity, the following may be noticed, taking them according to the different gates by which they can be reached.

Porta a San Miniato.

When standing upon the bridges of the Arno, the stranger will have observed a mass of ancient buildings, which, in the distance, bear almost a castellated appearance, upon a hill in the outskirts of the city. This is the convent of *San Miniato in Monte*, a most remarkable structure, and in some respects unique. The era of the foundation of the Basilica is placed, and probably justly, in the 8th century, but the present structure was raised by Archbishop Hildebrand in the 11th century, and in all the main features it is unchanged. After quitting Florence by the Porta San Nicolao, and ascending the *Via Crucis*, resting, if you choose, at each station where the pilgrim prays, you reach the pleasant summit commanding the city below, on which the Franciscan convent is situated. This church is a model of good architecture of the 16th century. Behind, and to the south-east of this church is the convent of San Miniato, with its noble church, a situation, you would say, fit for a military post, and for such it was used in the last siege of Florence, when the

citizens vainly endeavoured to preserve the expiring Republic from the iron grasp of the Medici. *Michael Angelo* had been appointed *Commissario Generale*, and to him the fortifications of the city were intrusted; and *San Miniato* being a very important outpost, he raised around it the outworks and bulwarks which, in part, still remain. The campanile of *San Miniato* was of great use to the Florentines, as affording them the means of watching the movements of the besiegers, who constantly shot their heavy bombards at it, perhaps at the rate of a stone bullet per hour. These discharges, however, shook the old Lombard tower to its base, when *Michael Angelo* adopted a strange mode of defence: he suspended woollen mattresses from the projecting cornices of the campanile, and thus intercepted the shot, many of which are still heaped about its base, and, by this contrivance, the building was saved.

The façade of the church is formed of Romanesque arches; the pediment is crowned by an eagle, perhaps the memorial of the bounty of some emperor. The interior, in the most perfect and pure Romanesque style, is remarkable for its graceful symmetry; triplets of fine arches rising from Corinthianised columns of marble. The pavement is curiously worked; a line of mosaic compartments running along the centre, a zodiac being introduced amongst the ornaments. The ancient roof, crossed with painted beams, is open to the rafters. But, as you pace along the solemn nave, the most striking object is the mosaic which fills the apsis; Our Lord enthroned, supported by the emblems of the Evangelists; and St. John, St. Matthew, and San Miniato standing below. The countenance of the chief figure is serene, stern, awful, but without severity; the expression, the altitude of the upraised hand, the simplicity, the magnitude, the gloom, render it almost sublime. Beneath the mosaic, in the apsis, are the windows, which, if the Basilica be visited at the proper time (in the early morning), will be seen shining with a cloudy, roseate light. These, in fact, possess the greatest singularity: they are composed of translucent alabaster, one of the classes included in the genus of the *Lapis specularis* of the ancients; each window is filled with a single slab, and, as far as we can ascertain, they are the *only* entire examples remaining of this ancient mode of illumination. The choir is raised upon the crypt, here called the *Confessione*, supported by thirty-six columns of fine marble, all in the most perfect style of the Romanesque. Here is the sarcophagus of the patron saint, according to tradition the son of a king of Armenia. The Basilica abounds in various relics of early art; frescoes in the style of *Gaddi*, many other mosaics both in vaulting and pavement, the latter in the same style as those in the Baptistery of San Giovanni; — a fine marble pulpit;—and very particularly, the enclosure of the presbytery of white and green marble, with fine compartments and rosettes of great singularity.

The *Chapel of St. James*, erected from the designs of *Antonio Rossellini*, has great beauty. He was both sculptor and architect, and by his hand is the noble sepulchre of Jacopo the Cardinal of Portugal, (died 1466). Death, but most tranquil, the moment after the departing of the soul, is expressed with a truth which perhaps never was surpassed. The accessories are in the richest cinque-cento style. In the roof are medallions by *Luca della Robbia*, considered by Vasari as the best of his works. The sacristy is a noble chamber, of fine and simple Gothic, the walls and vaultings covered by the splendid frescoes of *Spinello Aretino*. Those on the walls represent subjects taken from the life of St. Benedict; the others, the Evangelists.

The paintings in the Campo Santo are so much faded and damaged as

only to convey a very inadequate notion of the great merit of *Spinello*. His colouring is rich in tone and happily contrasted: his figures are simple and full of devotional character, all the details carefully wrought in, the perspective most accurate. The fine stained glass window adds much to the effect.

San Miniato is the scene of the conversion of San Giovanni Gualberto (died 1070), one of the most beautiful legends of the church of Rome. His meeting with the murderer took place at the foot of this hill, and the crucifix which appeared to bow its head to him, was preserved here until the suppression of the monastery. A model or copy of it only remains.

Poggio Imperiale.—To this palace there is a noble approach by a broad and handsome road, which lies out of the Porta Romana, an ascent of more than half a mile, between lofty cypresses, intermixed with oak and larch. It was built by the Duchess Magdalen of Austria, wife of the Grand Duke Cosmo II., about 1622. The façade is simple, and its ample spread constitutes its chief claim to magnificence. The palace is very extensive, and is said to contain 700 rooms, a story, which, as an acute observer has remarked, is sufficiently refuted by counting the windows. The apartments are not remarkable, but they contain some good works of art, though none of the highest order, except the wounded Adonis attributed to *Michael Angelo*. There is also a whole room full of King Charles's beauties, whom one cannot help wondering to find here. In the garden are four of the statues once placed in the façade of the Duomo, and which were removed when it was so barbarously destroyed.

Above Poggio Imperiale is the hill of *Arcetri*, celebrated for the *Verdea*, the sweet wine which it produces, and so praised by Redi, he who, a *Tee-totaller*, sang the wines of Tuscany with such innocent enthusiasm,—so unreal are the sentiments which the poet expresses in verse:—

"Altri beva il *Falerno*, altri la *Tolfa*,
Altri il sangue che lacrima il Vesuvio:
Un gentil bevitor mai non s' ingolfa
In quel fumoso e fervido diluvio.
Oggi vogl' io che regni entro a' miei vetri
La *Verdea* soavissima d' Arcetri."
Bacco in Toscana.

Near the hill, and in the *distretto* of Arcetri, is *Galileo's Observatory*, anciently called the *Torre del Gallo*, a tower of ancient date, adapted by the philosopher to his purposes. It is not approachable by carriages: the tower does not seem much altered, but it is now annexed to some farming buildings. At a short distance from the observatory is the *Villa del Gioiello*, the ancient residence of the astronomer, and where he is said to have received Milton when the latter was on his travels. Here he dwelt in banishment till he died. "The character," says Sir David Brewster, "of Galileo, whether we "view him as a member of the social "circle or as a man of science, pre-"sents many interesting and instruc-"tive points of contemplation. Un-"fortunate, and to a certain extent "immoral, in his domestic relations, "he did not derive from that hallowed "source all the enjoyments which it "generally yields; and it was owing "to this cause that he was more fond "of society than might have been ex-"pected from his studious habits. His "habitual cheerfulness and gaiety, and "his affability and frankness of man-"ner, rendered him an universal fa-"vourite amongst his friends. With-"out any of the pedantry of exclusive "talent, and without any of that osten-"tation which often marks the man of "limited though profound acquire-"ments, Galileo never conversed upon "scientific or philosophic subjects "except amongst those who were ca-"pable of understanding them.

"Galileo was not less distinguished "for his hospitality and benevolence; "he was liberal to the poor, and gener-"ous in the aid which he administered

"to men of genius and talent, who "often found a comfortable asylum "under his roof. In his domestic "economy he was frugal, without "being parsimonious. His hospitable "board was ever ready for the recep- "tion of his friends; and though he "was himself abstemious in his diet, "he seems to have been a lover of "good wines, of which he received "always the choicest varieties out of "the Grand Duke's cellar."

Upon Galileo's scientific merits it is quite unnecessary to enlarge: they are now too well appreciated to require any praise.

Porta Romana.

Hill of Bellosguardo. — On the right of Porta Romana. No traveller should fail to ascend this hill, which commands a most extensive view of Florence and of the Val d' Arno.

La Certosa in Val d' Emo. — A most pleasant excursion may be made to this Charter house, situated about four miles from Florence. The gardens and vineyards through which the road winds constitute the *close* of the Certosa. It opens upon the road by an ancient gateway, surmounted with St. Laurence, into which no female can enter except by permission of the archbishop, and out of which no monk can pass. This precinct constitutes the whole property of the once opulent community! their lands were united to the government domains; and few here seem to be mindful of the services rendered in earlier times by these bodies, and of the benefits which, under proper regulations, as Latimer urged, but in vain, amongst us, they are capable of conferring upon society. The *Certosa* was founded about 1341, by the celebrated Nicolo Acciajuolo, Grand Seneschal of Sicily and Jerusalem. Some say that *Andrea Orcagna* was the architect; and wherever the original Gothic remains, —and this is the case in considerable portions, — others, alas! rebuilt and modernised, it is in a grand and impressive style. Acciajuolo requested permission of the Republic to fortify his monastery. The building crowns the pleasant height, a beautiful and regularly formed hill, feathered with grey olives and luxuriant vines; and its first aspect, with its fine Gothic windows, battlements, and tower-like masses, is entirely like that of a castle, strongly contrasting with the peaceful feeling which breathes within its walls.

The church, properly so called—but to a stranger each chapel looks like a distinct church — is dark, grand, and monastic. The series of paintings from the life of St. Bruno, by *Pocetti*, have great merit. This artist, of whom so little is heard beyond the Alps, had great talent in dramatising a story. In the adjoining chapel, "*delle reliquie*," are also fine frescoes by him; but throughout the whole of this most interesting building, the pleasure arises from the genuine monastic character of the whole, rather than from any particular work of art. Around the main church, is a most curious aggregate of chapels: the *Capella di Santa Maria* is nearly unaltered; the style is a pure and elegant Italian Gothic. The stalls for the monks are elegantly carved, and the rich pavement is kept so delicately clean, that, to use a common expression, you might eat your dinner off it; and, indeed, considering the very limited means of the Carthusians, the place is in capital order. The small *Chapel of St. John* has a fine painting of the saint by *Benvenuti*. A *subterraneous chapel*, or crypt, to which you descend by a dim staircase curiously painted, contains the tombs of the founder and his family, — the tomb of Nicolo himself by *Orcagna*. A canopy, supported by four twisted columns, is placed over the figure of the deceased. He is in full armour; the countenance fine and expressive: a true portrait: the hands worked, as usual, with great delicacy. A long

inscription, beautifully engraved in Gothic capitals, records the deeds of the seneschal. Three slab tombs, in bold relief, represent his father, his sister Lapa, and his son Lorenzo. They are attributed, but probably incorrectly, to *Orcagna*, as they do not seem to be in his style, exhibiting a Gothic formality which he had cast aside; but the details of the costume are in the highest degree curious, sharp, well understood, well defined, and as perfect as the day when they were carved. Lastly is the tomb of Angelo Acciajuolo, Bishop of Florence (died 1409), by *Donatello*: a strong and severe countenance; the sculpture, in basso-relievo, most elaborate and efficient. Very beautiful is the border of fruit and flowers, by *Giuliano di San Gallo*, which surrounds the figure, rising out of two most graceful figures, Justice and Charity. The *Capitolo*, or *Chapter-House*, looks exactly like a chapel; and when you enter it, you are almost startled by what appears to be a corpse extended on the pavement. It is the monument of Leonardo Buonafede (died 1545), by *Francesco da San Gallo*, the son of *Giuliano*. His head rests on a pillow; his feet are bare. It is one of the specimens which shames the exaggeration and heathenism in the monuments of subsequent times. The Crucifixion, by *Mariotto Albertinelli* (died 1512), the scholar of Fra' Bartolomeo, almost, perhaps quite, rivals the works of his master, pure in design, and pure in colouring. View it in its present situation, and you will understand how infinitely a picture loses in sentiment by deportation to a gallery: by what chance this escaped we know not.

The courts and cloisters through which you range, are all in the highest degree interesting. One small cloister is glazed with exquisitely beautiful stained glass, from the designs of *Giovane da Udine*. It consists of tablets of the life of St. Bruno, inclosed in arabesques. The refectory is a fine apartment, with a pulpit by *Nino da Fiesole*, from which pulpit one monk reads to the rest during meals. The cells of the monks are, according to the rule, small detached houses.

A small alms should be given for the repairs of the Certosa, and it will be well bestowed, for the monks are very poor.

Poggio a Cajano, a villa of great interest, anciently belonging to the Cancellieri of Pisa. As it now stands, it was rebuilt by Lorenzo, who employed *Giuliano di San Gallo* as his architect. The vaulting of the principal salone was considered as a master-piece of boldness. This apartment was afterwards decorated at the expense of Leo X., who employed some of the best Florentine artists upon the frescoes, which still remain, *Andrea del Sarto*, *Franciabigio*, and *Pontormo*: the subjects are all classical, but applied, though with some degree of *straining*, to the history of Lorenzo. Here, on the 19th of February, 1587, expired Francesco I., and, on the following day, the profligate Bianca Capello. Some say they died in consequence of partaking of the poison which they had prepared for their brother Ferdinand, who succeeded to the Grand Duchy. Having discovered, as the story goes, the intended treachery, he drew his dagger, and compelled them both to feed upon the fatal viands. This seems, however, to be a legend; and the best opinion is, that the wretched pair died in consequence of disease brought on by their excessive gluttony and intemperance. The whole life and conduct of Francesco is a memorable instance, showing that the love for arts and sciences may be united to the indulgence of the coarsest and most degrading vices.

La Petraja, formerly a stronghold belonging to the Brunelleschi family, and sturdily defended, in 1364, against the Pisans, as well as against the bands of Sir John Hawkwood, who, at that period, was in the service of the ene-

mies of Florence. One tower of the castle remains, but modernised. *La Petraja* has long been what it is now, a most pleasant Medicean villa. It was brought into its present form by *Buontalenti.* The umbrageous plantations of cypresses, the evergreen oaks and laurels, are most luxuriant, and the view of Florence and the Val d'Arno completes the charm of the lovely scene. The frescoes by *Il Volterrano,* in the loggie, have considerable merit as works of art, particularly for the richness of the colouring, which has an extraordinary degree of body and brilliancy. They are all historical, principally relating to the history of Cosmo I. and his times, but some are from other periods; and they are very interesting on account of the numerous portraits which they preserve. Amongst the great folks, grand dukes, popes, and cardinals, we again meet with our little hunch-backed friend, Tomaso Trafredi. Some portions have a humourous cast, as, for example, a half-drunken German landsknecht, keeping back the crowd from the presence-chamber of Pope Clement VII. They are all lively and characteristic, and it is rather remarkable that they should never have been engraved.

Castello, also a pleasant Medicean villa. The shady garden is embellished with fountains, and statues by *Ammanato;* one colossal figure is said to represent the Apennines.

Porta San Frediano.

The *Cascine* are, perhaps, rather unjustly depreciated by travellers. Their name is derived from the dairy or cheese-farms, to which they are an adjunct. They are the Hyde Park of Florence, in which all the fashionable equipages show themselves for a drive, or for exhibiting their horsemanship, whilst humbler folks walk and stare. The carriage ride is a double road, one near the Arno, perhaps to the extent of about a mile and a half; the other, on a parallel line. Between the roads are plantations, pastures for the cows, and a race-course. In these there is nothing very remarkable, except their great amenity; but the background of landscape and rich empurpled hills is magnificent. In the early part of the summer, the fire-flies swarm here, and afford a curious spectacle. At a later period of the year they are replaced by the glow-worms, which, throughout the North of Italy, have a brilliancy as much exceeding that of our English glow-worms as the light of the planet Venus exceeds the twinkling of a fixed star.

In the *Cascine* (as well as in many parts of Florence) you are beset by the flower-girls, with countenances and manners passing through all grades from innocent prettiness and sprightliness, to boldness and impudence; offering, or rather forcing, their little bouquets upon you, and repelling your tender of coppers in return. Their practice is, if you will permit them, to supply you with flowers during your stay, for which they expect, of course, a buona-mano upon your departure. The peasantry whom you see about are a fine and healthy race, and enjoy great comfort. The younger women generally wear the great flapping round hat, often wreathed with artificial flowers; and, on festival days, very smart aprons, pearl necklaces, and all sorts of trinketry and finery. The men are equally well dressed; and all give you the full conviction that they are at their ease, reaping the fruits of their industry.

Porta San Gallo.

Careggi, or *Ca'regio,* built by Cosmo il Vecchio, is quite unaltered in its general outline, but it is no longer a royal villa, having passed into private hands. It has great in-

terest, in being one of the most favourite residences of Lorenzo il Magnifico. It was improved under his directions; and here the meetings of the celebrated Platonic academy were held. Here, on the 1st of November, the supposed anniversary of the birth and death of Plato, the members hold their symposium; and here (1492) Lorenzo died, shortly after his memorable interview with Savonarola (p. 583.). Pietro de' Medici, the son of Lorenzo, continued at Careggi; and here his son received the warning conveyed by the ghost of his father to the improvisatore Cardiere, telling him, how he would soon be a miserable exile.

Fiesole.—Two carriage roads lead to Fiesole, from the Porta Pinta and the Porta San Gallo: the latter is the main road, into which the former falls before it reaches the Dominican convent. Hence, until recently, the road was no longer practicable for any wheel carriage, and the visiter was compelled either to walk or to ride upon mules, unless he preferred the only vehicle which would ascend the hill. It was literally a great wicker basket without wheels, and up you were dragged by two oxen, much as criminals used to be drawn to the place of execution upon a sledge. There is now an excellent road, made at the expense of the *city* of Fiesole. Amongst us we should have formed a joint stock company, and issued shares to raise the supplies. The Fesulans did the needful in a neater way, they issued titles of nobility. They have a *Libro d' Oro*, and those inscribed therein gain particular rank. No one can be presented at court unless he is noble, and there was the most ample demand for the honour. Marquesses, counts, and barons, who paid various sums, 300 dollars and upwards for their patents, have been created by dozens; amongst others, an English dancing-master, and an English banker's clerk. At Lucca, several Englishmen have obtained titles and decorations in the same manner.

The road is excellent, and most lovely as it winds upwards bordered by gardens of villas; now between stone walls overtopped by clustering vines, the darting lizards glancing on the surface, now between solid hedges of luxuriant cypresses, varied here and there by a field of millet or a tuft of downy olive, constantly ascending until you reach the crown of the height upon which the ancient city stands. Whenever you stop, the exquisite view of the lateral valley will fully repay you for all trouble and pains.

The Dominican convent, founded in 1406, was suppressed in 1808, and has not been since restored. The conventual buildings, however, still subsist. The church is attributed to *Brunelleschi*; but if so it is not in his best manner, and has been much altered, though in good repair. It contains two pictures, specimens of the skill of *Frate Angelico di Fiesole*.

Higher up, upon the hill, is the *Villa Vitelli*; pleasant gardens and walks bordered by cypresses add to the beauty of the spot, from whence a splendid view of Florence, encircled by its amphitheatre of mountains, is obtained; and Hallam, who follows the opinion that the villa was tenanted by Lorenzo il Magnifico, has described the scene in language so poetical and yet so true, that we must give the traveller the pleasure of comparing it with the view which he will behold:—"In a "villa overhanging the towers of Flo-"rence, on the steep slope of that lofty "hill crowned by the mother city, the "ancient Fiesole, in gardens which "Tully might have envied, with Fici-"no, Landino, and Politian at his side, "he delighted his hours of leisure with "the beautiful visions of Platonic phi-"losophy, for which the summer still-"ness of an Italian sky appears the "most congenial accompaniment.

"Never could the sympathies of the "soul with outward nature be more

"finely touched; never could more "striking suggestions be presented to "the philosopher and the statesman. "Florence lay beneath them, not with "all the magnificence that the later "Medici have given her, but, thanks to "the piety of former times, presenting "almost as varied an outline to the "sky. One man, the wonder of Cos- "mo's age, Brunelleschi, had crowned "the beautiful city with the vast dome "of its cathedral, a structure un- "thought of in Italy before, and rare- "ly since surpassed. It seemed, "amidst clustering towers of inferior "churches, an emblem of the Catholic "hierarchy under its supreme head; "like Rome itself, imposing, un- "broken, unchangeable, radiating in "equal expansion to every part of "the earth, and directing its con- "vergent curves to heaven. Round "this were numbered, at unequal "heights, the Baptistery, with its gates "worthy of Paradise; the tall and "richly-decorated belfry of Giotto; "the church of the Carmine with the "frescoes of Masaccio; those of Santa "Maria Novella, beautiful as a bride, "of Santa Croce, second only in mag- "nificence to the cathedral, and of "St. Mark; the San Spirito, another "great monument of the genius of "Brunelleschi; the numerous con- "vents that rose within the walls of "Florence, or were scattered imme- "diately about them. From these the "eye might turn to the trophies of a "republican government that was ra- "pidly giving way before the citizen "prince who now surveyed them; the "Palazzo Vecchio, in which the sig- "niory of Florence held their councils, "raised by the Guelph aristocracy, the "exclusive but not tyrannous faction "that long swayed the city; or the new "and unfinished palace which Bru- "nelleschi had designed for one of the "Pitti family, before they fell, as "others had already done, in the "fruitless struggle against the house "of Medici, itself destined to become "the abode of the victorious race, and "to perpetuate, by retaining its name, "the revolutions that had raised them "to power.

"The prospect, from an elevation, "of a great city in its silence, is one "of the most impressive as well as "beautiful we ever behold. But far "more must it have brought home se- "riousness to the mind of one who, by "the force of events, and the generous "ambition of his family, and his own, "was involved in the dangerous ne- "cessity of governing without the "right, and, as far as might be, with- "out the semblance of power; one "who knew the vindictive and unscru- "pulous hostility which, at home and "abroad, he had to encounter. If "thoughts like these could bring a "cloud over the brow of Lorenzo, "unfit for the object he sought in that "retreat, he might restore its serenity "by other scenes which his garden "commanded. Mountains, bright "with various hues, and clothed with "wood, bounded the horizon, and, on "most sides, at no great distance; but "embosomed in these were other villas "and domains of his own; while the "level country bore witness to his "agricultural improvements, the clas- "sic diversion of a statesman's cares. "The same curious spirit which led "him to fill his garden at Careggi with "exotic flowers of the East—the first "instance of a botanical collection in "Europe—had introduced a new ani- "mal from the same regions. Herds "of buffaloes, since naturalised in "Italy, whose dingy hide, bent neck, "curved horns, and lowering aspect, "contrasted with the greyish hue and "full mild eye of the Tuscan oxen, "pastured in the valley, down which "the yellow Arno steals silently "through its long reaches to the sea." —*Hallam's Hist. of Literature.*

Not far distant is a monument with an inscription, which, if construed strictly, would designate it as placed upon the very "Sasso" whereupon those who suffered "per man' della crudele Fesulea gente" expired as

triumphant martyrs. Here, according to tradition, St. Romulus, the patron of Fiesole, suffered martyrdom. The different bursts of views into the valley below are peculiarly lovely; Florence sleeping in the sun, the villas and villages dotted all around. The Villa Borghese is the most prominent object; the Villa Palmiere, said to be the scene of the Decameron, may also be hence distinguished.

About half way up the hill is the *Chapel of St. Ansaro.* It was restored by Bandini, the librarian, and appears to have been served by his brother; their tombs are within. The dwelling of the priest adjoins the chapel, commanding one of the most delightful views in this delightful region. Within the chapel, are eight saints attributed to *Cimabue.*

You now reach *Fiesole.* — The ground plan of this primæval city may be best described as an irregular parallelogram, rising and falling with the inequality of the ground. The long and almost unbroken line of Cyclopean wall towards the north, is the portion which has suffered least from time or violence. You descend to it by a path behind the Duomo, and the stern rampart may be here contemplated in all its rude magnificence. The huge stones of which the Etrusean wall is composed are very irregular in shape and unequal in size, but seldom assume a polygonal form. The form of the masses employed in the so called Cyclopean constructions varies with the geological nature of the rock employed. In all the Etruscan and Pelasgic towns, it is found that when the sandstone was used, the form of the stones has been *paralipedal*, or nearly so, as at Fiesole and Cortona; whereas, when limestone was the subjacent rock, the polygonal construction alone is met with, as at Cosa, Rosella, Segni, Alatri, Tarentino, &c.: and the same observation will be found to apply to every part of the world, and in a marked degree to the Cyclopean constructions of the Peruvian Incas. Sometimes the pieces of rock are dove-tailed into each other: others stand joint above joint; but, however placed, the face, or outward front, is perfectly smooth. No projection, or work advancing beyond the line of the wall, appears in the original structure. A small and simple arch, the only fragment remaining of a gateway, which is found about the centre of the northern wall, and in front of which it stands, seems to be Roman, though possibly of very early date, and introduced when the Fesulans became subject to the arms and laws of the Republic. Many competent judges, however, think it is Etruscan, like the wall. What is singular, there is no corresponding opening in the Etruscan wall, so that it is probable that the city was entered by a drawbridge, let down from the top as an inclined plane, and then drawn up again. There are various holes and apertures in different parts of the walls, which, as is usual in similar cases, have given much employment to the minute conjectures of the antiquary. Some of them may result from the mechanical contrivances used in raising the massy blocks of which the structure is composed: some, may possibly have been occasioned by the attacks of the besieger. Yet, considered as a whole, the fortifications have sustained but very little alteration, either from the enmity or the care of man, since the period of their erection.

Such were the "fenced cities" of Canaan, when the children of Israel entered the land; and perhaps these are not much posterior in antiquity. And though they are venerable, yet the grey ruins are lovely and gay, variegated with lichens and garlanded with wild roses, ivy, and vines. Undefaced, except by time, unaltered, and, above all, undegraded, they present the most impressive aspect of a primæval age. The site of the fortress or Acropolis of the Etruscan city is now covered by a Franciscan monastery. Fragments of the foundations are occasionally

brought to light by excavation, and more extensive remains existed within time of memory. Within the precinct is the very ancient *Church of St. Alexander*, erected by Theodoric the Ostrogoth, A. D. 526. It is supported by eighteen fine columns of cipollino, with Ionic capitals, and corresponding bases of white marble, said to be Parian, but all unquestionably of Roman workmanship. This church had the title of a Basilica, and it is conjectured to have been erected on the site of a temple. An altar dedicated to Bacchus, but of which the inscription is mutilated by an excavation in the centre, and which stands near the entrance: and certain ancient cisterns discovered (1814) in front of the building, but since covered up again, are adduced by the learned Inghirami in support of this opinion; but his topographical theories are not very generally adopted by the Florentine literati.

Sharing the fate of so many other sacred structures, the church was wantonly dismantled and ruined by Leopold I. in 1784. The roof of the nave was beaten down, the rich pavement removed, and the space within the walls converted into a public cemetery. The building continued in this state till 1814—1818, when, at the instigation of Bishop Tommasi, it was restored to divine worship. But the repairs which were needful for this purpose, have, in great measure deprived the edifice of its original character, the columns alone retaining their original appearance.

Some slight remains of an amphitheatre constitute all the remaining vestiges of the edifices of the ancient city, whether of the Roman or of the Etruscan age, excepting some fragments employed in the construction of other buildings, and the relics which have been from time to time discovered in the soil. Of these the most remarkable is a basso-relievo, representing an augur, now in the gallery at Florence. The Fesulans were celebrated for their skill in augury, and are so described by Silius Italicus in his enumeration of the nations assembled at the battle of Canna; and hence, the monument possesses peculiar interest. The Tuscan government and virtuosi, however, absorbed in the Venus de' Medici and the galleries, have not by any means bestowed that care upon the antiquities of Fiesole which they deserve. They neglect the preservation of those which exist, and they make no efforts at further discoveries, though it cannot be doubted but that the labour of excavation would be well repaid. The theatre was dug out in 1809, at the expense of a spirited foreigner, the Baron Schellersheim, a Prussian. Large and perfect portions of the external wall, and of the semicircle intended for the spectators, were then brought to light; but they have since been again covered with earth or destroyed. The remains of the Etruscan Acropolis have equally disappeared within time of memory.

We must now enter the *Duomo*, erected in the 11th century (1028), by the Bishop Jacopo il Bavaro, and which is more than usually rude in its construction. The pillars are built up of small courses; some have ancient Composite capitals, inartificially placed upon shafts of larger dimensions than themselves; others are in a barbarous, Romanesque style. In the same fashion, is the crypt or undercroft, whose construction is in great measure unaltered. The frescoes, representing incidents from the life of St. Romulus, are not without curiosity, but are much decayed. The sepulchral chapel of Bishop Salutati contains some excellent sculpture by *Nino da Fiesole:* an altar-piece representing the Virgin, St. Leonard, and St. Remigius, is from his hand, as certified by an inscription, "opus Nini." All such *attested* productions should be most carefully studied. The tomb itself is of the greatest elegance, united to simplicity. No words can describe the exquisite talent

of *Nino* in transferring the softness of flesh into marble. Amongst moderns, Chantrey alone approached his excellence. In such a secluded and deserted place as the Duomo of Fiesole, we feel most strongly how the study of the fine arts is governed by fashion: for whilst the earlier Italian artists are the objects, and deservedly, of the admiration of the student, those who are votaries of sculpture do not give the slightest attention to the Italian productions of the sister art coeval with the paintings; and from which the most important lessons in their line can be derived. The bust of the founder, whose body was deposited here in 1466, is full of character. Another altar-piece, also by a Fesulan, *Andrea Ferucci*, possesses great beauty, both in the figures and basso-relievos, the latter representing the martyrdoms of St. Matthew and St. Romulus. The whole edifice has been much neglected, but measures have been recently adopted by the bishop and chapter for its restoration, which, it is to be hoped, will not be carried too far.

The humble *Palazzo del Commune* is decorated, according to the usual custom, with the arms of the Podestàs who have administered the affairs of the community. This building, the churches, the Episcopal seminary, and some few lowly dwelling-houses, threading round the Piazza, probably the ancient forum, compose the city of Fiesole.

The views hence are peculiarly fine; on the north, you see the valley of the Mugello, wild and yet cultivated. On this side, and just below the height, is the villa of Scipione Ammirati, the great Florentine historian, whom Alfieri so rudely and so unjustly condemned. Here many of his celebrated works were composed. Towards the south, taking your station either from the "Forum," or the more elevated point of the Franciscan convent, you command the central Val d'Arno, from its eastern extremity to the gorge of the Gonfolina, by which it communicates with the Val d' Arno di Sotto, with Florence as the main object in the rich landscape unfolded below.

To the east of Fiesole, and on the prolongation of the ridge on which it is situated, is the *Monte Ciceri*, celebrated for its extensive quarries of *Pietra Serena*, a variety of sandstone, which has furnished the stone for the principal edifices of the Tuscan capital. The view from the summit of the Monte Ciceri is still more extensive than that from the town of Fiesole.

In descending, a slight deviation from the road will lead the traveller to the *Badia Fiesolana*, considered by tradition as the site of the primitive cathedral of the diocese of Fiesole, though far without the circuit of the ancient city. It was founded 1462, by Cosmo de' Medici, who employed *Brunelleschi* as his architect, and it is, taken altogether, one of the finest monuments existing of his skill. This is peculiarly the case in the conventual or domestic portion of the ecclesiastical building. The cortile is a model of elegance, uniting all that is rich in the style of the *renaissance*, with the good sense and truth of Roman architecture. The church is not large, but admirably proportioned. In the altars, *Brunelleschi* sought a remarkable simplicity, evidently for the purpose of preventing these subordinate portions of the edifice from interfering with the general design. The pavement is richly inlaid, as it were, with tombs. It has been plundered of almost all its works of art, excepting some inlayings in *pietra dura*, and a basso-relievo by *Desiderio da Settignano*. The façade of the older church, in the style of the 12th century, remains. Cosmo would not allow it to be altered. This monastery was suppressed by Leopold, and, after many changes, is now converted into a printing-office and lithographic establishment, where the learned Inghirami publishes his

works upon Etruscan antiquities. This employment of the place may for a time preserve it from further injury, but the absence of any spirit amongst the modern Tuscans which might restore it to some purpose more analogous to its primitive destination, is greatly to be regretted: such an act would have reflected credit upon the government; and upon quitting the Badia we cannot help expressing the hope that, seeing how its national owners neglect this desecrated sanctuary, some British artist would, at least by drawing, preserve its details.

INDEX.

A.

Abano, 240, 241. 307. Tomb of, 320.
Abbey of Novalese, 6.
—— San' Michele, 6.
—— Chiaravalle, 214.
Abbiate Grasso, 46.
Abbo, lord of Susa, 6.
A'Becket, Thomas, church dedicated to, 292.
Academia Albertina, 4.
Academy at Milan, 130.
—— at Turin, 18.
—— at Genoa, 109.
—— at Venice, 367.
—— at Parma, 593.
—— of the Oruca, 548.
—— of Fine Arts, 576.
Aequi, city of, 62. Cathedral, 63. Baths, 62.
Adda river, 217.
Adelaide of Susa, 6.
Adige river, 267. 279. 298. 374.
Æneas, gulph of, 121.
Agilulph, king, 13.
Aglie, castle of, 32.
Aglio, valley of the, 247.
Agostino, St. Borgo di, 139.
Aix-la-Chapelle, treaty of, 2.
Alassio, 83. Origin of, 84.
Albano, paintings of, 21. 28. 87. 98. 100. 188.
Albenga, city of, 84.
Alberoni (Cardinal), bequest of, 382.
Alberti, Leon. B., 516.
Albertinelli, 560.
Albizzola, 89.
Aleiat, tomb of, 212.
Alda's Leap, 8.
Aleramo, cavern of, 61.
Alessandria, 2. 49—51. to Piacenza, 53.
Alessio, the architect, 96—102. 179.
Alfieri, the architect, 13.
—— the poet, 48.
—— palace, 48.
—— castle, 49.
—— monument, 511.
—— widow of, 512.
Algardi, stone bas-reliefs of, 29.
Algarotti, history of, 17.
Allegorical iconology of middle ages, 318.
Allegories of the Virtues, 176.
Allori, 21. 571.
Aloes at Chiavari, 116.
Alpinus, botanic garden of, 322.
Alseno, 383.
Altar of silver at Pistoia, 438. Circular, 25.
Altare, 66.
Alvinzi, 299.
Alzano, Santuario d', 247.
Amati, musical instruments of, 217.
Amadeus, Vic., prison of, 10. Victory of, 14. 30.
Ambrogiana, 479.
Ambrogio, Sant', 9.
——, quarries of, 296.
Ambrosian library, 194—197.
Ambulatory at Pisa, 435.
Amphitheatre at Milan, 148.
—— at Verona, 268.
Anatomical models, 322.
Andora Castle, 83.
Angelico, history of, 531.
Angelo, Michael, works by, 108. 167. 197. 432. 524—27. 545. 554. 571.
——, house of, 550.
Anglo-Saxon poems, 35. Remains, 142.
Annone, 49.
Annual pageant at Vicenza, 301.
Annunziata convent, 537.
Antelmi, sculptures of, 388.
Antenor, tomb of, 306.
Anthony, St., church of, 313.
Antidote to poison, 347.
Antiquities of Turin, 24. Of Como, 138. At Lucca, 417. At Florence, 566.
Antonino, St., town of, 7.
Apennines, 51.
Aqua Negra, 217.
Aqueduct at Marzana, 297. Of Lucca, 420. Of Pisa, 445. At Leghorn, 483.
Arbelètes at Venice, 350.
Arch at Susa, 5. 8.
Archiepiscopal palace at Mantua, 291.
Architects, xxiii.
Architectural remains at Vercelli, 36—39.
Architecture, school of, 4. Romanesque and Gothic, xxii. Military, xxiv. Domestic, xxiv.
—— of Lombardy, 133.
Archives at Turin, 18.
—— at Cremona, 221.
Arcoli town, 123. Field of, 298.
Arcugnano, 300.

Arda river, 382.
Ardina valley, 49.
Arena at Padua, 315.
Aretino, Leon, 511.
Arian Lombards, persecution by, 372.
Ariosto, 47. 82. 103. 215.
Arlesega, 305.
Armenian convent at Venice, 361.
Armerotti, 51.
Armistice of Cherasco, 59.
Armoury at Turin, 17.
Arms of Austria, 341. Of Florence, 526. Of the Foscari, 341.
Arno at Pisa, 463. 477. 479. 492.
Arnolfo, designs of, 494. 507. 509.
Arqua, 240.
Arquata castle, 51.
Arsenal at Venice, 351. At Genoa, 111.
Arts encouraged in Savoy, 4.
Aspetti, Tit., statues by, 312.
Assarotti, Asylum of, 109.
Asti, county of, 2.
——, city of, 18.
—— to Turin, 11. 46, 47.
Astigiano territory, 49.
Attila's helmet, 350.
——, throne of, 373.
Auriferous rivers, 3.
Ausonius, 149.
Austrian Dominions: — Passports — Money, 125. Posting, 127. Territory, 129. Language — Fine Arts, 130. Arms, 341.
Autograph portraits of painters, 562.
Avanzi, Jac., frescoes by, 313.
Avenza, 410.
Avigliana, castle at, 9.
Azzo Alberto, 238. Tower of, 181.

B.

Bacchiglione river, 309.
Badia, ruins of the, 592.
Bagnasco, 60.
Bandinelli Baccio, 432.
Bank of Genoa, 112.
—— at Florence, 486.
—— of Negri and Co. 11.
Bankrupt's stone at Padua, 309.
—— at Venice, 339.
—— at Verona, 270.
Baptisms in Florence, 506.
Baptistery at Como, 157.
—— at Padua, 310.
—— at Parma, 357.
—— at Milan, 164. 175.
—— at Verona, 283.
—— at Venice, 344.
—— at Pisa, 452.
—— at Florence, 505.
—— at Cremona, 220.
Barachi Padre, 30.
Baradella tower, 134. 139.
Barile, 435.
Barlassina, 140.
Barry on Da Vinci, 168.
Bartolomeo, San, ruin of, 49.
—— gate of, 304.
—— Fra', 474.
Basaltic formations, 297. Sarcophagus, 24.
Basilica of the Superga, 31.
—— of St. Marc, era of disputed, 339.
Bas-reliefs, 27. 84. 145. 158. 172. 245. 291.
Bassano, works of, 20. 21. 29. 100. 186. 561. 569.
Baths of Acqui, 63.
Baths of Abano, 241.
—— of Traperne, 247.
—— of Caldiero, 298.
—— of Recoaro, 305.
—— of Lucca, 420—424.
—— of Mount Catino, 434.
—— of San Julian, 445.
—— of Nero, 476.
Battaglia, 240.
Battle of Arcoli, 299.
—— of Marengo, 51—53.
—— of Turin, 14. 31.
—— of Mondovi, 59.
—— of Montebello, 65.
—— of Pavia, 208.
—— of Marignano, 215.
Battoni, 20.
Bay of Genoa, 51.
Bayard, anecdote of, 249.
Beato Angelico, Fra', 429. 531.
Bedizzano, 411.
Begarelli, statues by, 390.
—— terra-cottas of, 405.
Bellini, G. 21.
Beltraffio, 20, 21.
Belvedere fortress, 491.
Belzoni, bust of, 308.
—— medal of, 309.
Bene, 60.
Benedetto, the historian, 188.
Benera torrent, 58.
Berceto town, 399.
Berengario, king, sacramentary of, 143.
Bergamo, 242—247.
—— to Brescia, 247.
—— to Lecco, 247.
Bernardine, St., 514.
Berni, description of Verona, 267.
Bernini, 88.
Bessarione, Cardinal, 337.
Bevilacqua, 238.
Bianca of Carignano, 54.
Bible, illuminated, 26.
Bigio, Fr., 21.
Binasco, 203.
Bignonia flowers, 305.
Boara, 374.
Boboli, gardens of, 490. 575.
Bocca Negra, 85.
Bocchetta, the, 65.
Bodoni, collections of, 397.
——, tomb of, 387.
Bolca mountain, 297.
Bologna to Florence, 483.
——, Giovanni di, 432. 564.
Bonded warehouses, 95.
Bonferraro, 237.
Bonfires at Turin, 15.
Boniface of Savona, 56.
Bonnets of the Contadine, 124.
Books on Italy, xvii.
Bordighiera, 81.
Borghetto, 118. 382.
——, near the Mincio, 296.
Borgo Buggiano, 434.
——forte, 399.
—— San Donino, 383.
Bormida river, 49.
Borromeo, Cardinal, 155. 171.
—— San-Carlo, 162, 163.
Bossi collection at Venice, 370.
Botanic Gardens at Rivoli, 10. At Genoa, 90. At Milan, 194. 202. At Padua, 322. At Pisa, 476.

Bower of Correggio, 391.
Bozzolo, 223.
Brà, 58.
Brabant crown, 127.
Braeco, 118.
Bramante, works of, 13. 45. 174, 175. 216.
Bramantino. 178.
Brandizzo, 33.
Brazen Serpent at Milan, 154.
Breglio, 58.
Bronta, the, 324.
Brentella torrent, 305.
Brera gallery, 184—193.
Brescello, 399.
Brescia, 248—266. Capture by the French—Bayard, 248. Temple of Victory, 249. Museum, 251. Painters, 252. Churches, 253. Palazzo della Loggia, 261. Broletto, 263. Library, 263. Galleries, 264. Palaces, 264. Campo Santo, 266.
Brescia to Milan, 242.
—, to Bergamo, 247.
—— to Verona, 266.
—— to Venice, 296.
Brescian school of painting, 252.
Breughel, 22. 188.
Brewster, Sir D. on Galileo, 584.
Bricks, price of, 55.
Bridge at Mantua, 233.
—— at Pavia, 212.
—— fortified at Vallegio, 296.
—— over the Taro, 384.
—— of boats, 217.
Broletto at Como, 137.
—— of Brescia, 263.
Broni, 54.
Bronze table at Genoa, 109.
Bronzino, 20. 21. 28. 561.
Brunelleschi, 431. 496. 514. 518. 539. 564. 592.
Brunetta, La, ruins of, 6.
Bucentaur vessel, 351.
Bucket of Modena, 406.
Buffalmacco, 459.
Buona Mano, xvi.
Burial grounds, (English), 173. 482.
Bussolino, 7.
Bussone, Fr., history of, 55.
Buzzacarina, bounty of, 310.
Byzantine antiquities at Florence, 507.

C.

Caccia the painter, 3.
Ca' del Bosco, 477.
Cadeo, 382.
Caffaggiolo, 494.
Caffarelli villa, 23.
Cage for criminals, 232.
Cagnacci, 20.
Cairo, 64. Francis del, 21.
Calabrese, 29.
Caius, institutes of, 284.
Calceo, 242.
Caldiero, baths of, 293.
Calvart, 24. 74.
Cambiano (Marq.), pictures of, 23.
Cambiasi, 21. 74.
Cambrai, league of, 248.
Camillo, tomb of, 225.
Camoglia church, 116.
Campanile church, 23.
—— at Carmagnola, 55.
—— of Venice, 346.
Campi, castle at, 444.
Campo Santo at Pisa, 456—458.
—— at Brescia, 266.
—— at Leghorn, 482.
Canaletti, paintings by, 20. 189. 264. 326.
Candelabrum of walnut-wood, 289.
Candia, 46.
Canonica, 243.
Canova, basso-relievo of, 302.
—— bust by, 193.
—— statues by, 315.
——, monument by, 320.
——, monument of, 353.
——, Venus of, 574.
Canossa, 404.
Canturio, 141.
Cape Crow, 121.
Capelli, Dr., 147.
Cappucino, 29.
Car of triumph at Vicenza, 301.
Caracci, the, 20, 28, 29. 99. 101. 185. 188.
Caradosso's sculpture, 174.
Caravaggio, town, 242.
—— the painter, 21, 29.
Cardino, 434.
Careggi villa, 587.
Carinagna, 83.
Carignano, 54.
—— to Racconigi 55.
Carlo V., coronation of, by Ricci, 294.
Carlone, Batista, 111.
Carmagnola, 55.
Carrara, duchy, 409.
—— city of,—artists, 411.
—— to Lucca, 412.
—— pistol of, 351.
Carriages for posting, 128.
Cartoons at Hampton Court, 231.
Casal Maggiore, 397.
—— Pusterlengo, 216.
Casale, city of, 44.
Cascade della Vega, 297.
Cascina, 477.
—— de Pacchi, 242.
Cascine at Florence, 587.
Casella, paintings of, 14.
Casellina, 479.
Cassano, 242.
Cassio, 399.
Casteggio, 53.
Castel Alfieri, wells of, 49.
—— Ceriolo, 51.
—— of Andora, 83.
—— of Este, 238.
—— of Galeppio, 247.
—— Malpaga, 247.
—— of Sermione, 266.
—— Nuovo, 267.
—— of feudal time, 296.
—— Arquato, 382.
—— Guelfo town, 384.
—— Franco, 408.
Castelbarco, Counts of, tomb of, 292.
Castellazzo, 203.
Castelli, 101.
Castello Bern., 88.
Castiglione, 21.
Catalpa, the, 141. 305.
Cathedral of Susa, 6. Of Turin, 13. Of Vercelli, 35. Of Novara, 41. Of Casale, 44. Voghera, 53. At Coni, 56. Fossano, 61. Mondovi, 61. Of Acqui, 63. Of Vintimiglia, 81. Of Albenga, 84. Of Savona, 87. Of Genoa, 104. Of Como, 134. Of

Monza, 142. Of Milan, 151. Of Pavia, 208. 211. Of Lodi, 216. Of Cremona, 219. Of Mantua, 232. Of Bergamo, 245. Of Brescia, 254. Of Verona, 282. Of Vicenza, 301. Of Padua, 309. Of Parma, 385. Of Reggio, 402. Of Modena, 404. Of Massa, 412. Of Lucca, 417. Of Pistoia, 437. Of Prato, 443. Of Pisa, 445. Of Florence, 497.
Catullus, villa of, 266.
Causeway, fortified, 296.
Cava Tigozzi, 217.
Cavalier Maggiore, 55.
Cave consecrated by Urban III., 296.
Cavernago, 247.
Cella, 89.
Cellini, Benvenuto, 18. 545. 564.
Cenacolo, of Leonardo da Vinci, 168.
Cenis Monte, 10. 12.
Centa river, 84.
Centallo, 56.
Cerea, 237.
Ceriale, 85.
Certosa church, ruin of the, 49.
—— of Pavia, 135. 203.
—— of Garignano, 202.
—— of Pisa, 477.
Cervara, 114.
Cervia, 412.
Cesare da Sesto, 131.
Ceva, Marquisate of, 2. 60.
Chair of Attila, 373.
Chambery to Turin, 11.
Champollion, 23.
Chapel of Giotto, 317.
—— of St. Sudario, 15.
Chapter-house at Florence, 520.
Charities of Genoa, 92.
—— Of Turin, 29.
Charlemagne, 6. 46, 47. 212.
Charni, Marq. di, 15.
Cheese district, 242.
Cherasco, 59.
Chiabrera, birth-place of, 87.
Chiaravalle, 214.
Chiari, Roman remains at, 242
Chiavari, 116.
Chieri, 46.
—— churches, 47.
—— manufactories, 47.
Chiusa, 7.
Chivasso city, 33.
Chocolate in Piedmonte, 11.
Church of San Mark, 339—346.
—— of Frari, 352.
Churches at Turin, 16.
—— at Vercelli, 36.
—— at Novara, 41.
—— at Casale, 45.
—— at Chieri, 47.
—— at Genoa, 106.
—— at Como, 136.
—— at Milan, 167. 172.
—— at Pavia, 211.
—— at Cremona, 221.
—— at Mantua, 233.
—— at Bergamo, 244.
—— at Brescia, 257.
—— at Verona, 287.
—— at Vicenza, 302.
—— at Padua, 312—316. 321.
—— at Venice, 352—360.
—— at Parma, 389.
—— at Reggio, 403.
Churches at Modena, 407.
—— at Lucca, 417.
—— at Pistoia, 439.
—— at Prato, 444.
—— at Pisa, 471.
—— at Leghorn, 482.
—— at Florence, 507—526.
Ciceroni, xiii.
Cicognola, 223.
Cigliano, 34.
Cignani, 20.
Cignaroli, the painters, 10.
Cimabue, picture of, 518.
Cinque-cento style, specimens of, 293, 294.
Cirisone torrent, 305.
Cisa station, 399.
Citadel of Turin, 11.
Claude, paintings of, 23.
Claudius, Bishop of Turin, 12.
Climate of Turin, 13.
—— of Rivoli, 10.
—— of Italy, 15.
—— of Nice, 73.
—— of Pavia, 213.
—— of Pisa, 445.
Clocks, invention of, 311
—— at Mantua, 232.
Cloisters of Padua, 313.
Coccaglio, 248.
Cockerell, Mr., on Genoa, 96.
Codogno, 217.
Cogoletto, 90.
Coins current in Italy, 127.
Colalto, 228.
Collatine nuns, 179.
Collechio, 399.
College at Cremona, 222.
Colleone, monument of, 245.
—— statue of, 356.
Colletta, manuscripts of, 367.
Colleviti, 434.
Collina di Torino, 13.
Colorno, 398.
Columbus, birth place of, 90.
Comaschi, 135.
Como: Situation, 134. Duomo, 135. Paintings — Monuments, 136. Baptistery — Broletto — Piazza del Duomo, 137. Antiquities — Theatre — Palaces — Port, 138.
Como to Milan, 134—141.
Congrande, court of, 272.
Coni, 56.
Conservatorie, 109.
Contadine, dress of the, 10. 303.
Contarini, monument, 313.
Coptic inscriptions, 24.
Cornaro, Luig., 323.
Cornelius Nepos, birth-place of, 270.
Corniche road, 75—90.
Correggio's bower, 391.
—— cupola of, 386.
—— paintings of, 28. 200. 389. 394. 559.
Corsico, 46.
Corsizo, 46.
Cortona, Piet. da, 21.
Cortesi collection of fossils, 382.
Cortile, San Martino, 398.
Cossali, bust of, 292.
Costa Lunga villa, 247.
Costumè at San Germano, 36.
—— of Pavia, 213.
Covigliaio, 484.
Cozzo, 46.
Crécy, Genoese bowmen at, 112.

Cremona, 217. School of painters, 217. 219. Cathedral, 219. Churches, 221. Torazzo, 221. Palaces, 222. San Sigismondo, 223.
Cremona to Parma, 397.
Cresceutino, 44.
Crespi, Dan., 3. 20. 29. 131.
Cromwell, portrait of, by Lely, 21.
Cross-bows of great power, 350.
Crostolo torrent, 399.
Crown, the iron, 144.
Crucifixion, by Avanzi and Zevio, 313.
Crusca, academy of the, 548.
Crypt of mosaic, 289.
—— at Milan, 155.
—— at Stella, 296.
Cunella valley, 297.
Curzio the poet, tomb of, 193.
Cursea river, 60
Cussine, 62.
Cyprus, queen of, tomb of, 358.

D.

Dairy farms at Olona, 43.
—— at Pisa, 477.
—— at Florence, 587.
Dandolo, And., 107.
Dante, 42. 103. 113. 117. 122. 226. 273. 295. 315. 438. 489. 504. 515. Granddaughters of, 297. Villa of, 296. Dante and Virgil, 226.
Daru, xvii.
Daun, Marshal, 14. 31.
Davila, grave of, 298.
Deaf and dumb asylum at Genoa, 109.
Deangelis (Sig.), pictures of, 29.
Decurions of Turin, 14.
Dego, 63. Battle of, 64.
Desenzano, town, 266.
Dessaix, death of, 52.
Devil's Mountain, 297.
Dialects of Piedmont, 3.
—— Lombardy, 130.
—— of Venice, 327.
Diano, valley, 83.
Dichat, death of, 62.
Diligences, xii.
Dockyard at Villa-franca, 78.
—— at Genoa, 113.
Doganas of Italy, ix.
Dogenas of Austria, 217.
Dog-inspection, tyranny of, 192.
Doges, paintings of the, 333.
Dogliani, 60.
Dolce, Carlo, 20. 28. 97. 573.
Dole, 324.
Dominichino, 20. 29. 84. 86. 99. 101. 185. 571.
Donatello, bronzes by, 313. 413. 443.
—— statues by, 312. 508. 523. 555. 564.
Dondi, Lucrezia, bust of, 308.
Donnus, king of the Alpine tribes, 6.
Don Gerard, 22. 562.
Donzelli, birthplace of, 246.
Dora-Susina river, 5. 7. 9. 23. 34.
Doria, Andrea, 121.
—— ——, villa of, 90.
—— ——, palace of, 101.
—— Lamba, 107.
Ducal palace of Modena, 407.
Duchy of Parma, 375.
—— of Massa and Carrara, 409.
—— of Modena, 401.
Dungeon of Vallegio, 296.
Dungeons at Venice, 337.
Durer, Albert, 14. 22. 29. 87. 100. 110. 167.

E.

Earthquake, singular effects of, 49.
Eastlake's Handbook of Painting, 3. 189. 237.
Edda, mythology of the, 23.
Egyptian Museum at Turin, 24. At Florence, 579.
Emilia, Via, 63. 75.
Empoli, 478.
—— games at, 479.
Enrico Scrovigno, 315.
Enza torrent, 401.
Epitaphs, surveillance over, 216.
Eremitani, the church of, 319.
Esa, 78.
Este, 239. 338.
—— hills of, 304.
Etruscan walls, 590.
—— paterœ, 25.
Euganean hills, 304.
Eugene, Prince, battle scenes of, 14. 22. 31.
—— letter of, 17.
—— cuirass of, 18.
Exeter, Bishop of, tomb of, 510.
Ezzelino, murder of, 301.

F.

Facchini, 92.
Factories of Venice, 349.
Faïb at Turin, 15.
Falconetto, 323.
Family, royal succession of, 2.
Fan of Queen Theodalinda, 142.
Farnese palace, 392.
Federigo, Cardinal, 131.
Felizzano, 49.
Formian, Count de, 169.
Ferraglia, 485.
Ferrara to Venice, 374.
Ferrari, Gaud, 3. 37. 45. 167. 172. 178. 185. 190.
Festivals at Turin, 14, 15.
Fête of Virgil, 226.
Feudal-castles, 296.
Fiesole, view from, 588.
—— city of, 590.
Filatieri, 400.
Filiberto Emanuele, 2.
Filigare, 483.
Finale, 85.
Fino, 140.
Fiochetto, 7.
Fiorenzuola town, 382.
Fire at Venice in 1513, 348.
Florence: — Cafés, 485. Miscellaneous information, 486. General aspect, 488. Ancient gates, 491. Bridges — Cathedral, 493. Frescoes, 498. 535. Monuments, 510. Campanile of cathedral, 501. Baptistery, 502. Bronze gates, 503. Mosaics, 505. Byzantine antiquities, 507. Churches, 508. M. Angelo, 524. 550. Mediccan chapel, 525. Tombs, 526. Laurentian library, 527. Paintings, 532. 539. Curiosities, 541. Palaces, 542. Works of art, 544. Markets, 546. Academy, 548. 576. Galleries, 551.

The Tribune, 556. Pitti Palace, 567. Gardens, 575. Academy, 577. Public library, 589. Popular festivals, 581. Observatory, 584. Certosa, 585. Vicinity, Caseine, 587.
Florence to Leghorn, 480.
—— to Lucca, 434.
Folquet de Marseilles, 122.
Fontana fredda, 382.
Fonte buona, 435.
Formuovo, ruins at, 399.
Fornaci, 243.
Fornacetti, 477.
Forsyth on Florence, 556.
Foscari, Doge, monument of, 353.
Foscari palace, 363.
Foscolo, arms of, 341.
Fossano, 61.
Fossil remains, 49. 59. 247. 294. 297.
Foundry of shells and shot, 90.
Fra' Bartolomeo, 29. 559. 561. 571.
Frari, church of, 352.
Fracastorius, the poet, 270.
Francia, F., 21. 28.
Franciabigio, 537.
Francis I., 12. 215. 217. 248.
Frate Angelico da Fiesole, 532. 560. 588.
Frederick the Great, 17.
Freemasons of Germany, 156.
Frescoes at Turin, 14.
—— at Vercelli, 36—38.
—— at Novara, 40.
—— of Luca Cambiaso, 61.
—— at Genoa, 97.
—— by Cambiasi, 111.
—— by Tavornino, 114.
—— by Montorfano, 172.
—— of the Procacini, 177.
—— by Luini, 178.
—— by Campi, 217.
—— at Milan, 182.
—— at Mantua, 231. 233.
—— at Castel Malpaga, 247.
—— by Sandrini, 255.
—— by Rossi, 256.
—— at Verona, 289, 290, 291.
—— of Brusasorzi, 292.
—— from Raphael, 297.
—— by Hoyez, 345.
—— by Morone, 293.
—— by P. Veronese, 297.
—— at Padua, 310.
—— at Pisa, 459.
—— at Florence, 498. 520. 535. 537. 540.
—— by Masolino, 535.
Friuli, mountains of, 304.
Fusina, 324.

G.

Gaddi-Gaddo, Taddeo, 429.
Galeazzo, 175.
Galileo, 315. 322.
—— temple of, 576.
—— finger of, 576.
—— observatory, 584.
Gallery at Milan [Brera], 184. Verona, 291. Brescia, 264. At Turin, 19. At Venice, 366. At Parma, 393. At Modena, 408. At Genoa, 99. Imperial, at Florence, 552—556. Of the Academy, 577. Pitti, 568—574.
Galliano, 141.
Gallinaria, Island of, 84.
Gambara, 253.
Gamberato, Girol., 334.
Gambetta, 48.
Gamolo, 46.
Gandini, 254.
Garda lake, excursions on, 266.
Gardens, public, at Genoa, 95. At Venice, 371.
—— Botanic, at Rivoli, 10. At Genoa, 90. At Milan, 194. 202. At Pisa, 476. At Padua, 329.
—— of Boboli, 575.
Garezzo, 60.
Gargagnano, 296.
Garignano, Certosa of, 202.
Garlanda, 84.
Garnalero, 62.
Garofalo, 21.
Gaston de Foix, 248.
—— tomb of, 198
Gattamelata, armour of, 350.
Gaudenzio Ferrari, 3.
Gavi, keys of, 65.
Gazzaniga, 243.
Genlis, Madame de, 84.
Genoa, 51. Roads, 68. Money, 69. Inns, —port regulations—passports, 91. Steamers —carriages — provisions, 92. Manufactures, 93. Situation, 94. Navy—fortifications, 95. Palaces, 96. 102. Paintings, 97—108, 109. Churches, 104. Theatres, 108. Palazzo Ducale, 110. Arsenal, 111. Goldsmiths' Street, 111. Bank of St. George, 112.
Genoa, Duke of, 2.
—— to Turin, 47.
—— to Nice, 72.
—— to Sarzana, 113.
—— to Pavia, 213.
Genoese States, 2. Women, 93.
Geological specimens, 295.
Gera, 217.
Ghiara d'Adda, 217.
Ghibellines, 50. 61.
Ghiberti, 431. 564.
Ghilino Palazzo, 50.
Ghirlandajo, 430.
Giacondo, Fra', 270.
Giandolo, 58.
Giant's staircase at Venice, 331.
Gibbon, anecdote of, 284.
—— on Italy, 180. 284.
Giorgione, paintings by, 20, 21. 189. 562.
Giotto, mystical paintings of, 317. 458. Death of, 495.
——, chapel of, at Padua, 9. 317.
Gold chains at Venice, 349.
Goldsmiths at Genoa, 111.
Gondola, 26. 328.
Gonzaga, 224—227.
Gorgonzola, 243.
Gorlago, 247.
Gospels, ancient copy of the, 35.
Government of Genoa, 92.
Gozziano, 46.
Gozzoli, Benozzo, 429.
Grandonio's brazen mace, 435.
Gran turco, 140.

Gravellone, 54.
Greghetto, 21.
Gregory the Great, Pope, 142.
Grezzano village, 296.
Grimani palace at Venice, 364.
Gropello, 242.
Guala, Cardinal, 35—37.
Guarini's buildings, 13. 15.
Guarnieri, 217.
Guastalla, 129. 399.
——, Duchy of, 375.
Guelphs, 50. 61.
Guercino, 16. 20. 29. 100. 185. 188. 196. 559.
Guglielmina, 214.
Guiccardini, xvii.
Guido's paintings, 20, 21. 28, 29. 98. 101. 108. 167. 559.
Guinguené, xx.
Guisano, 141.
Gulph of Spezzia, 147.
Gustavus of Sweden at Padua, 315.

H.

Hagiology, legends of, 261.
Hallam, Mr., on Florence, 538. On Mirandola, 531.
Hall at Genoa, 111.
Hampton Court, marbles at, 228.
——, cartoons at, 231.
Hams of Trino, 44.
Handbook of painting, xx. 3. 170. 189. 236.
Hannibal, fountain of, 53.
Haratch (Count), pictures of, 29.
Harlequin, origin of, 1. 28. 244.
Hawkwood, Sir John, 2. 499.
Helmet of Scarpa, 18.
Hercules, temple of, 180.
Holbein, Hans, 22. 98. 563.
Hope, Mr., on architecture, 184. 280.
Horologe, tower at Venice, 346.
Hot-water streams, 62. 240.
Hydrophane mineral, 9.

I.

Iconology of middle ages, 318.
Industria, city of, 25. 43.
Inganna poltrone hill, 296.
Inns, xiv.
Insolvency, altar of, 309.
Institutes at Turin, 30.
—— of Caius, 284.
Iron crown of Lombardy, 144.
Iseo Lake, 247.
Isiac table, 23. 228.
Isis, temple of, 23.
Island of Palmaria, 121.
—— of Tino, 121.
—— of Venice, 325.
—— of Murano, 371.
—— of Torcello, 372.
—— of Malamocco, 373.
Italy, ignorance of travellers respecting, vii. Passports and Doganas, ix. Routes, x. Modern travelling, xi. Ciceroni, xiii. Money — inns, xiv. Books, xvii. Objects to be noticed, xxi.
Ivory carvings, 25.
—— diptychs, 41. 144.
—— vessel, 163.
Ivrea, marquisate of, 1.

J.

Jablonski, discoveries in mythology, 23.
Jesuists, library of, 193.
—— college of, 234.
Jordaens, 22.
Josephine, Empress, 140.
Juliet, tomb of, 296.
Jupiter Ammon, statue of, 25.
Juvara, works of, 10. 13. 16. 25. 31. 232.

K.

Kauffman, Angelica, 22.
Kellerman, 51.
Key pistol of Carrara, 351.
Kill-Cats, palace of, 294.
King Donnus, 5.
Klenau and Napoleon, 229.
Kugler's handbook of painting, xx. 3. 170. 189. 236.
—— on da Vinci, 169. 171.

L.

Lago di Garda 266.
Lagune fortress, 373.
Lakes at Avigliana, 9.
—— at Gerondo, 217.
—— of Val Camonica, 247.
—— Iseo, 247.
—— di Garda, 266.
Lanini (painter), 3.
Lannes, 52. 64. 209. Wounds of, 299.
Laquais de Place, xiii.
Lastra, 479.
Lavagnaro river, 117.
Lavaria (Sig.), pictures of, 29.
Laurentian library, 527. 530.
League of Cambrai, 248.
—— of Lombardy, 49. 150.
Lecco to Bergamo, 247.
Leghorn: conveyances, 480. Passports — manufactures — imports, 481. History of buildings, 482. Aqueduct, 483.
Leghorn to Florence, 483.
Legnago, 238.
Legnaja, 480.
Leida, Luca de, 21, 22.
Lely, Sir Peter, 21.
Lepanto, battle of, 350.
Lerici, 124.
Lessini Monti, excursions to, 296.
Levante, province of, 123.
Levanto, 119.
Libraries at Susa, 6.
—— at Turin, 17. 26.
—— at Vercelli, 36.
—— at Genoa, 101.
—— of Jesuits, 193.
—— (Ambrosian), at Milan, 194.
—— at Mantua, 234.
—— at Brescia, 263.
—— at Padua, 311.
—— at Parma, 395.
—— at Pistoia, 442.
—— at Florence, 527.
Liceo institution, 292.
Lido island, 374.
Light-house at Genoa, 94.
—— of Tino, 121.
Liguria, 68.

Limone, 57.
Linguaglia, 83.
Linterno, 203.
Lion of St. Mark, 338.
Lions of marble from the Peloponnesus, 350.
Lippi Philippo, 430.
Lira Italica and Austriaca, 21.
Livorno, 480.
Livy, monument of, 308.
Loano, 85.
Lockhart, Mr., tale by, 337.
Lodi: origin—inns, 215. Cathedral—paintings—cheese—216.
Lodi to Milan, 213.
—— to Piacenza, 216.
Loggia de' Banchi, 111.
Lojano, 483.
Lombard league, 49. 150. Ox—plough, 9.
Lombard School of Art, 130.
Lombardo-Venetian kingdom, 125.
Lombardy under Austria, 150.
Lonato, 266.
Lucan, 80. 410.
Lucca city. Cathedral, 413. Relics at, 415. Paintings, 416. Antiquities, 417. Churches at, 418. Baths of, 420—424.
Lucca, Principality of, 409.
—— to Florence, 420. 434.
Lugliano village, 424.
Lugo village, 296.
Luini, pictures by, 20, 21. 130. 155. 172. 178. 197. 559.
Lunata, 434.
Lungo l'Arno, 468.
Lunigiana, province of, 123.
Lusignano, 84.
Lutes of Amati, 217.
Luther's psalter, 395.
Luzzara, 399.

M.

Mabuse, 22. 167.
Maffei, tomb of, 293.
Magenta, 43.
Magra river, 122.
Malamecco island, 573.
Malcotto, paintings by, 2. 168.
Malpaga, Castel, 247.
Manfrini palace, 365.
Manin (Doge), tomb of, 362.
Mantegna, Andr., works of, 29. 228. 559.
—— chapel of, 320.
Mantua, 129. 226. Votive image, 224. Sieges, 229. Buildings, 230. Corte imperiale, 231. Churches—Towers, 232. The Virgiliana, 225. Locality, 227. Monuments, 233. Palaces, 236. Museum, 234.
Mantua to Milan, 217.
—— to Venice, 237.
Manufactories of silk twist, 159.
—— of straw plat, 479.
—— of fustian, 47.
MSS. at Turin, 17, 26.; at Vercelli, 35.; at Milan, 195.; at Venice, 335.; at Parma, 396.; at Florence, 528.
Manzoni, 134.
Marano, 141.
Maratti, Carlo, 97, 98.
Marble quarries, 296.
March tower, 304.
Marengo village, 51.
—— battle of, 52.
Maria Louisa, government of, 375.
—— necklace of, 296.
Marignano, 215.
Marino Faliero, 331.
Mark, St., 7. Palace of, 329.
—— church of, 339—346.
Marlia palace, 421.
Marochetti, 4. 27.
Marquisate of Ivrea, 1; of Susa, ib.
—— of Cera, 2; of Saluzzo, ib.
Marseilles, Folquet de, 122.
—— steam with, 480.
Martial on Mantua, 227.
Masaccio, pictures of, 28. Frescoes by, 535.
Masolino, 535.
Massa, duchy of, 409.
——, city of, 412.
Massena, 91. 96. 298.
Mastino, death of, 272.
Matsys, Quintin, 29.
Mattarana, 118.
Matthew, the artist, 3.
Medals, discovery of, 306.
——, collection of, 25. 294.
Mediæval architecture, 133.
Mela torrent, 249.
Mentone, 80.
Merula, tomb of, 176.
Mestre town, 324.
Mestrino, 305.
Metallurgic altar, 151.
Meunon, death of, 299.
Michele, San, monastery of, 7—9.
Miel, Jan, 3. 21, 22, 23.
Mieris, 22. 563.
Mignard, 21, 22. 29.
Milan:—Inns—vetturini—post-office, 146. Diligences—trains—streets, 147. Piazza d'Armi—amphitheatre—triumphal arch, 148. Sant' Ambrogio, 151. Churches, 150—155. Duomo, 156—165. Le Grazie—Cenacolo, 168. Palace, 181. Brera Gallery, 184. Ambrosian Library, 194. Hospital, 198. Palaces, 200. Theatres, 201. &c.
Milan to Turin, 32. 43.
—— to Como, 134. 141.
—— to Monza, 146.
—— to Pavia, 203.
—— to Lodi, 213.
—— to Piacenza, 216.
—— to Cremona, 217.
—— to Mantua, 223.
—— to Venice, 237.
—— to Brescia, 242.
Miaulis, General, 49.
Military Academy, 18.
—— architecture, 133.
Mill for sawing, 234.
Millesimo, battle of, 64. Town of, 66.
Mincio river, 267.
Minerals, collection of, 27.
Mines of gold, 3.
Miolis, General, at Mantua, 225.
Miracles of Curbatone, 224.
Mirandola, Pico della, 531.
Missals at Turin, 18.
Modena, 129. Duchy of, 401. Cathedral, 404. Wooden bucket, 406. Palace, 407. Gallery, 408.
Monaco, territory of, 79.
Monastery of San Michele, 7. 297.
Monbello, villa of, 140.
Moncalieri, 47.
Moncalvo, 48.

Mondovi, 61.
—— battle of, 62.
Mondragnavia river, 60.
Money, xiv.
—— in Piedmont, 4.
—— in Riviera, 69.
—— in Austrian Italy, 126.
—— in Parma, 375.
—— in Modena, 401.
—— in Massa, Lucca, &c., 409.
—— in Tuscany, 425.
Money, Tables of, xxvii. xxviii.
Monselice, 239. 241.
Montagnana, 238.
Montalbano, 75.
Monte Pirichiano, 7. 9.
—— Caprasio, 7.
—— Musine, 9.
—— Cenis, 10. 12.
—— Notte, battle of, 65.
—— Appio, 81.
—— negro church, 83.
—— Bolca, 297.
—— del Diavolo, 297.
—— bello village, 300.
—— Berico, 303.
—— Zago, fossils at, 382.
—— Lupo, 479.
—— Carelli, 484.
Montea del Po, 43.
Monteramida, 413.
Monterosso, 119.
Montferrat, Duchy of, 2. 44. Castle of, 34.
Monti Lessini, excursions on, 296.
Montignoso Castle, 412.
Montuolo, 444.
Monuments of the Doges, 355. At Turin, 14. At Milan, 165. At Mantua, 233. At Verona, 271. At Pisa, 457. At Florence, 506.
Monza: cathedral—town-hall—Queen Theodolinda, 142. Relics, 143. Iron crown—ivory diptychs, 144. Bas-reliefs—palace—railroad, 145.
Monza to Milan, 146.
—— to Como, 141.
Moreau, cruelty of, 62.
Morendo, death of, 293.
Morgagni, at Padua, 322.
——, MSS. of, 396.
Morone, frescoes by, 293.
Moroni, 20, 21.
Mortara, 46.
Mosaics, xxv. 40. 297.
——, crypt of, 289.
Mosquitoes at Mantua, 225.
Mozzonica, 242.
Mulberry plantations, 47. 140. 484.
Multedo, 83.
Municipal bodies, powers of, 2.
Murano island, 371.
Murillo, 20. 569.
Museum at Turin, 23. At Parma, 396. At Mantua, 234. At Pavia, 212. At Milan, 192. At Padua, 322.
Musical instruments of Amati, 217.
Mystical sculptures, 281.

N.

Namali, 442.
Napoleon, 2. 5. 50. 85. 89. 112. 140. 145. 147. 156. 171. 182. 192. 298.
Napoleon, battle scenes of, 51. 59. 62. 64, 65, 66. 209. 229.
——, letters of, 17.
Narses expels the Ostrogoths, 338.
——, ancient church of, 339.
Navy of Genoa, 95.
Neapolitan dollar, 127.
Neefs Pater, 22.
Neevi, 114.
Nervia river, 81, 82.
Nice, 2. 73.
——, Castle, ruins of, 74. Conference of, 74. Environs, 74. Hotels, carriages, lodging-houses, 72. Tradesmen, steamers, 72. Vetturini, &c., 72.
Nice to Genoa, 72.
Nick, the blackleg, anecdote of, 339.
Niebuhr, discoveries of, 284.
Niello, 382.
Nogara, 237.
Noli, 86.
Novara, 39. 43.
Novalese abbey, 6.
Novarese, 2.
Novi town, 51.
Nuns of Collatine order, 179.

O.

Obelisk at Arcoli, 300.
Observatory at Turin, 23.
—— of Galileo, 584.
Oltre Po Pavese, 2.
Oneglia, 2. 83. 490.; to Turin, 58.
Ora, 90.
Orcagna, 429—430.
Orco river, 33.
Orfanotrofio, garden of, 296.
Organs, at Como, 137.
Ormea, 61.
Orso Orseoli, Bishop, duomo by, 372.
Ospedaletto, 238.
Ox, of Lombardy, 9. 10.

P.

Padua, 305. Palace of Reason, 306. School of Paintings, 308. 317. Cathedral, 309. Library clocks, 311. Churches, 312. 319. Giotto's chapel, 316. University, 322. Palaces, 323.
Padua to Venice, 324.
—— to Vicenza, 305.
Pageant at Vicenza, 301.
Painters of Cremona, 218—220.
—— at Brescia, 252—254.
—— of Verona, 276. 288. 295.
Painting, school of, in Genoa, 70.
—— in Lombardy, history of, 170.
—— in Tuscany, 427.
Paintings at Turin, 19—23.
—— at Como, 136.
—— at Milan, 200.
—— at Brescia, 256—261.
—— at Lucca, 416.
Palaces near Turin, 32.
—— Ghilino, 50.
—— at Genoa, 96. 98. 109.
—— of Monza, 146.
——, Imperial, at Milan, 181.
—— of the Gonzagas, 225.
—— at Mantua, 231.

Palaces of Soardi, 247.
—— of Sa. Celati, 247.
——, della Loggia, 262.
—— at Verona, 295.
—— at Vicenza, 302.
—— at Padua, 323.
—— of Doge at Venice, 330.
—— of Venice, 363.
—— at Pistoia, 442.
—— at Pisa, 469.
Palazzolo, 248.
Palladio, works of, 301. Villa of, 304.
Palma, 335. 569. 571.
Palmaria, island of, 121.
Palmieri's drawings, 29.
Palm trees on the Riviera, 81.
Palvasene, Sir H., 99.
Panini, 20.
Pantana, 297.
Pappafava family, 323.
Parma, 129. Cathedral, 385. Correggio's Cupola, 286. Baptistery, 387. Steccata, 390. Bower of Correggio, 391. Farnese Palace, 392. Ducal Academy, 393. Gallery—Library, 395. Museum, 396.
Parma Duchy, coins of, 375.
——, Alessander, "Prince of," 377.
—— to Cremona, 397.
—— to Mantua, 398.
—— to Lucca, 399.
—— to Modena, 401.
Parmesan cheese district, 216.
Parodi, 93.
Parola, 383.
Passports for Italy, ix.
—— for Florence, ix.
Pauline, Princess, 140.
Pavia, Certosa of, 203. Castle of, 208. City of, 208.; its history.—Cathedral, 209. Duomo, 209. Churches, 211. University, 212. Costume, 213. Towers, 213.
Pavia, records of, 132.
—— to Milan, 203.
—— to Genoa, 213.
Pedrocchi, anecdote of, 305.
Pegli, 90.
Pellegrini, 101. 157.
Perin de Vaga, 71.
Persegliano marble, 60.
Perugino, Peter, 559—571.
Pesaro, General, monument of, 353.
——, the artist, 101.
Pesavento, Giov. the vetturino, 324.
Peschiera town, 267.
Pescia city, 434.
Pestilence of Milan, 131.
Petrarch, 311. 387. 520. Retreat of, 203. Chair and inkstand of, 239.
Petrified fish, 267.
Philipps on Da Vinci, 169.
Piacenza, 129. Piazza di Cavalli, 377. Cathedral, 378. Churches, 379. Citadel, 380.
Piacenza, Duchy of, 375.
—— to Turin, 11. 51.
—— to Parma, 376.
Piadena, 223.
Piazetta at Venice, 338.
Piazzi, the astronomer, 138.
Pictures, collections of, at Vercelli, 38.
——, at Genoa, 97. 99.
——, at Cremona, 222.
——, at Turin, 20. 28.
Piedmonte, 3. Language, 3. Posting, 4. Money, 5.
Piedmonte, under Napoleon, 2.
Pietra-dura work, 181.
——, St., city, 412.
——, Mala, 483.
Pieve a Nievole, 434.
Pignerol earthquake, 49.
—— to Turin, 11.
Pinacoteca of Vicenza, 303.
Piola, 20, 21. 71. Death of, 111.
Piombi at Venice, 357.
Pippi, 21.
Pirancsi, 8.
Pitti Palace, at Florence, 567.
Pisa, climate, 445. Cathedral, 441. Leaning tower, 451. Baptistery, 452. Cemetery, Campo Santo, 455. Sarcophagi, 456. Monuments, 457. Frescoes, 458. 468. Triennial feast, 469. Churches, 470. Neighbourhood, 477.
Pisani, the naval commander, 364. Family of sculptors, 454.
Pistoia, 435. Palaces, 436. Cathedral, 437. Silver altars—Churches, 438, 439. 441. Curiosities, 442.
Pistoia to Pescia, 434.
Pistols, original manufactory of, 442.
—— of Carrara, 351.
Pizzighettone, 217.
Placidia, history of, 180.
Pliny, birthplace of, 137.
—— the younger, 135. Birthplace of, 270.
Plough of Lombardy, 9.
Po river, 13. 47. 54. 213. 217. 398.
Poirino, 48.
Polcevera, 91.
Polesella, 374.
Polla, tomb of, 40.
Pollentinum, 59.
Pollenzo castle, 58.
Pomponazzo, Pietro, 233.
Ponte Currone, 53.
—— della Veja, 297.
—— Nure, 382.
—— dera, 477.
—— di Lago Scuro, 374.
Pontormo, 560.
Pontremoli, 400.
Pordenone, 21.
Porporati, the engraver, 4.
Port of Como, 138.
—— of Genoa, 91.
Porto Maurizio, 83.
—— Venere, 120.
Portone, 477.
Potter, Paul, 22. 29.
Poussin, N., 22, 23. 84. 188.
Pozzio-a-cajano, 586.
Prato Cathedral, 443.
——, circular pulpit of, 444.
Procaccino, 101. 108. 185. 191.
Processions, religious, 14, 15.
Procuratorial residence, 344.
Promessi Sposi, scenes in the, 247
Puget, statue by, 109.
Pulpit at Milan, 154.
Puppet-shows, inventors of, 28.

Q.

Quails, hill of, 47.
Quarries of marble, 290. 411.
Quarterly Review, 502, 503. 536.
Quentin, St., battle of, 26.
Quinto village, 296.

R.

Raconigi palace, 55.
Ragione palace, 306, 307.
Railroad of Monza, 141.
—— to Milan, 146.
—— to Pisa, 481.
Railroads, xii.
Ramuccio, tyranny of, 377.
Rapallo, 144.
Raphael's paintings, 19. 28. 99. 100. 107. 189. 191. 197. 558. 569, 570, 571, 572. 574.
Recco, 114.
—— to Rapallo, 115.
Recoaro, baths of, 305.
Records of Pavia, 132.
Reggio city, 401.
Relics at Turin, 15.
—— of San Contardo, 54.
—— at Genoa, 105.
Religion of Piedmont, 3.
Rembrandt, 21, 22.
Reptiles, 139.
Revelli, 29.
Rialto at Venice, 349.
Ricci, 20, 21.
Ripafratta, 435.
Riva, 47. 82.
Rivers, auriferous, 3.
Riviera, 75. 77.
Rivoli, 10.
Robereto castle, 50.
Robbia, Luca della, 431. Terra-cottas by, 442. 514.
Robillante, 57.
Roccavicina, 65. 80.
Rogers, Mr., on Venice, 326.
Romanesque churches, xxii. 133.
Roman crypt and sarcophagus, 296.
—— remains, xxi. 193. 251. 275.
——, in Lombardy, 12. 25. 62. 133.
——, of Marzana, 294. 297.
Romeo and Juliet, story of, 295.
Ronca, valley of, 297.
Romeo, 51.
Rondissone, 34.
Rosa Govona, 30.
——, Salvator, 20. 28. 99. 190. 569.
Rose's Letters, 327.
Rotonda capra, 304.
Roveglia, 60.
Rovigo city, 374.
Royal family of Sardinia, 2.
Rubens, pictures by, 2. 22. 28. 97, 98, 99. 101. 103. 189. 264. 563. 569.
Rubiera, 405.
Rubini, birthplace of, 246.
Rudbeck's discoveries, 23.
Ruins of La Brunetta, 6.

S.

Sacca, 398.
Sacramentary of King Berengario, 143.
Sacristy at Turin, 14.
—— at Milan, 163.
—— at Cremona, 220.
—— at Venice, 344.
Sagrestia Nuova, 524.
Salmeggia, paintings by, 179.
Salmaria, 60.
Saluzzo, marquisate of, 2.

Salviati, 21.
Sanctuary at Monte Berico, 308.
San Carlo, history of, 163.
San Giorio, 7.
Sanguinetto, 287.
San Lazaro, 401.
San Lorenzo, 89.
San Maurizio church, 16.
Sanmichele, works of, 293. 298.
San Pietro d'Arena, 91.
San Remo, 81.
Sansovino, the architect, 337.
Sant' Ospizio, 78.
Santuario d'Alzano, 247.
Sarcophagus of basalt, 29.
—— at Tortona, 53.
—— at Milan, 176.
——, at Maggi, 255.
—— of Cangrande, 275.
——, Roman, 296.
——, of Antonor, 306.
Sardinia, political changes, 67. Character of the country, 67. Roads, 68. Posting, &c. 68. Money, 69. Character of the population, 69. Inns, 70. Fine arts, 70.
Sarto, Andrea del, 20. 28. 98, 99. 467. 489. 264. 537. 540. 560. 569. 571, 572.
Saruceo, 247.
Sarzana to Genoa, 119. 121. 123.
—— to Pescia, 410.
Sarzanetta, 124.
Saurian reptiles, 139.
Savigliano, 55.
Savona, city of, 86.
——, to Turin, 62. 65.
Savonarola, death of, 533.
Savoy, Dukes of, 2.
Saw-mill, ancient, 234.
Scala, La, 477.
Scaligeri, 269.
—— tomb of the, 271.
Scarpa, helmet of, 18.
Scavena, 58.
Schidone, 20.
Sculpture in Italy, Lombardy, and Tuscany, 436.
Scuole of Venice, 361.
Secchia Rapita, 406.
Sedan-chairs, 92.
Sedriano, 43.
Seiter, 20.
Sementi, 21.
Sepulture in churches, 137.
Seravalle, 434.
Serpent of the desert, 154.
Serraglio of Mantua, 225.
Sestri, 91.
Seyssoll, monument of, 14.
——, MSS. of, 26.
Seyter, Daniel, the artist, 2.
Sforza, fall of, 42.
—— Fran., 180.
Shakspeare and Verona, 295.
—— and Venice, 349.
Shame, stone of, for bankrupts, 270. 309. 339.
Shrines (curious), 45. 105.
Shylock, 348.
Silk twist manufactories, 139.
—— trade of Turin, 11.
Simonetta Villa, 202.
Sirani, Eliz., 21.
Sismondi, advice of, 434.
Sneyders, 22. 563.
Soavi town, 297.

Solari, 3.
Solimene, 20.
Somariva, 58.
Sorbolo, 398.
Sospello, 58.
Spagnoletto, 20. 29. 99.
Spezzia, gulph of, 119. Town of, 120.
Spigno, 63.
Springs (hot) of Acqui, 68. Of Abano, 240.
Squarcione, academy of, 309.
Staff of Alphonso di Ferrara, 18.
Stagio Stagi, pulpit by, 413.
Statues at Susa, 6. Egyptian, 24, 25.
Steamers in the Mediterranean, 480.
—— to Nice, 72.
—— on the Adriatic, 324.
—— to Leghorn, 480.
—— to Marseilles, 480.
Steccata at Parma, 390.
Stella sanctuary, 296.
Stilettoes, 18.
Stone of infamy, 270. Of shame, 339.
Strà, 324.
Strabo, 119.
Stradivarius, 217.
Studio of Padua, 321.
Stupinigi palace, 32.
Succession of royal family, 2.
Sudario Santo relic, 15.
Sunday, observance of the, 3.
Superga, the, 10. 31. 33.
Susa to Turin, 5—7.
—— marquisate of, 1.
Swine, herds of reared, 44.
Sword of state, 18.
Synagogue at Leghorn, 482.

T.

Table of bronze at Genoa, 105.
Tanaro, river, 49.
—— sluices of, 50.
—— source of, 60.
Taro, river, 384.
Tasso, statue of, 244.
Taylor, Jeremy, on the religion of Italy, 224.
Tedesco style, 330.
Temple of Isis, 23. Of Hercules, 180.
Tenda, 57.
Teniers, 24. 22. 29.
Terra-cottas, 198. By Robbia, 514.
Theatres at Genoa, 109.
—— Milan, 201.
—— Turin, 19. 28.
—— Como, 138.
—— Vicenza, 303.
—— Venice, 370.
Theodosius, tomb of, 289.
Theodolinda, queen, 142, 143. 505.
Tiarini, 21.
Ticino, 43.
Tino, island of, 121.
Tintoret, 21.
Tintoretto, paintings by, 97. 186. 188. 264. 290. 332. 334. 336. 355. 356. 357. 569.
Titian, paintings by, 20. 21. 28. 29. 98. 101. 167. 185. 189. 197. 200. 264. 283. 322. 332. 354. 358. 559. 561. 569. 573.
Tombs, ancient and curious, 290.
Torazzo at Cremona, 220.
Torcello island, 372.
Torelli, Hippolita, 485.
Torino, hills of, 13.
Torriano, tomb of, 175.
Tortona, 2—53.
Torture, instruments of, 351.
Town of Carmagnola, 55.
—— Council of Genoa, 92.
Towers at Mantua, 232.
Traporne, baths of, 247.
Travelling, modes of, in Italy, xi. Vetturini, xi. Diligences — railroad safety, xii.
Treacle of Venice, 347.
Trebbia river, 54.
Trebbiano, 123.
Trecalla, 141.
Treviglio, 242.
Trinita, 61.
Trino, 44.
Trivulzii, chapel of the, 177.
Trojan war, illustrations of, 231.
Trophæa Augusti ruin, 78.
Truffarello, 48.
Tulip tree, 305.
Turbia, 78.
Turin, 10. Hotels—restaurateurs, 11. Buildings—situation, 12. Climate, 13. Cathedral, 14. Relics, 15. Churches, 16. Palaces — armoury, 17. Archives, 18. Theatres — picture galleries, 19—22. Observatory — museum, 23. Egyptian Antiquities, 24. Medals — university, 25. Libraries, 26. Statues — minerals, 27. Theatres, 28. Charities, 29. Hospitals, 30. Superga, 31.
Turin to Susa, 5.
—— to Chambery, 11.
—— to Geneva, 11.
—— to Milan, 11. 33—43.
—— to Genoa, 11. 47.
—— to Romagnano, 32.
—— to Cormayeur, 32.
—— to Val d'Aosta, 32.
—— to Asti, 46.
—— to Piacenza, 51.
—— to Nice, 54.
—— to Oneglia, 58.
—— to Savona, 62—65.
Tuscan States: Money, 425. Posting — passports, 426. Painting — servants, 427. Soulpture, 430. Monuments, 433.
Two columns, Venice, 338—340.

U.

Ugolino, Count, 473.
University of Turin, 25.
—— of Pavia, 212.
—— of Padua, 322.

V.

Vaga, Pict. del, 29.
Val Policella, 297.
Vale of the Agilo, 247.
Valerius Max., burial place of, 60.
Vallardi, the publishers, 184.
Vallegio, castle of, 296.
Valenza, 2.
Valley of Ronca, 297.
Vandyke's paintings, 21. 22. 28. 97. 98. 101. 185. 189. 264. 559. 570.
Van Eyck, 110.

Vanloo, 10. 20, 21.
Varigotta, 36.
Vasari, the architect, xviii. 552. 560.
Vases, ancient, 25.
Velasquez, 20. 189.
Velleia, ruins of, 381.
Velvet of Genoa, 93.
Venetian windows, 303.
Venice, 324. Hotels, 325. Canaletti, 326. Dialect, 327. Palace of Doge, 330. Prisons, 336. Zecca, 338. St. Mark, 339. Canal, 348. Rialto, 349. Arsenal, 350. Churches, 352. Scuole, 361. Palaces, 363. Academy, 367. Theatres, 370. Gardens, 374. Islands, 372.
Venice to Ferrara, 374.
—— to Padua, 324.
Vercelli, the physician, 33.
Vercelli, lordship of, 2.
—— city, 34. Its library, 35. Churches, 36. Pictures, 37.
Vernet, 23. 29.
Verolengo, 43.
Verona, city of, 267. Amphitheatre, 268. Palaces, 269. Monuments, 271. Cangrande, 273. Roman remains, 275. Antiquities, 276. Museum, 277. Fortifications, 278. Cathedral, 282. Churches, 286. Paintings, 290. Vicinity, 297.
Verona to Brescia, 266.
—— to Vicenza, 297.
Veronese, Paul, 20. 28. 97. 101. 186. 264. 290. 304. 333. 335. 358. 561
Verri, the historian, 130.
Vesalius of Padua, 322.
Vettürini, xi.
Via Emilia, 63. 75. 381.
Vicentine hills, 304.
Vicenza—inns, 300. Public buildings, 301. Palaces, 302. Vicinity of, 303.
Victor Amadeus, 31.
Vico, 139.
Vicopo, 398.
Victory of Scargola, 107.
Vienna, congress of, 2.
Vigevano, 46.
Villa Martis, ruins of, 99.
—— franca, 78. 296.
—— Nuova, 47, 48. Church of, 298.
—— of Pliny, 139.
—— Picinardi, 223.
—— of Catullus, 266.
Villa Arrighi, 266.
Vinci, Leon. da, 13. 28, 29. 130. 167, 168. 184. 191. 192. 196. 248. 561.
Vintimiglia, 81.
Violins of Amati, 217.
Viper catching at Arqua, 239.
Virgil, 305. and Dante, 226.
——, Æneid of, 122. 227. 232.
Virgiliana at Mantua, 225.
Virtues, allegories of, 176.
Visconti, Gaspar, tomb of, 175.
——, Ettore, death of, 146.
——, G. M., ferocities of, 182.
—— shield of, 203.
Vitozzi, church of, 17.
Voghera, 53.
Volta, birth of, 138.
Volterra, 21. 559.
Volto Santo at Lucca, 415.
Voltri, 90.
Voragine, 89.
Votive images near Mantua, 224.

W.

Walnut-wood candelabrum, 289.
Warehouses at Genoa, 95.
Weight, allowance of, 128.
Wilhelmina, Princess, 214.
Wine of Lombardy, 305.
Wooden bucket of Modena, 406.
Wouvermans, 22.
Wurmser in Mantua, 229.

Y.

Young, Dr., conspiracy against, 23.

Z.

Zach, General, 52.
Zago, mountain, 382.
Zambecarri, 305.
Zecca, at Venice, 338.
Zeno, statue of, 286.
——, frescoes by, 313.
Zucarelli, 264.
Zuccaro, 334.
Zucheri, Fr., 14.

THE END.

LONDON:
Printed by A. SPOTTISWOODE,
New-Street-Square.

00084942

Digitized with financial assistance from the
Government of Maharashtra
on 15 March, 2016